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VOL. L-NO. 26.

NEW YORK, WEDNESDAY, JUNE 28, 1905.

WHOLE NO. 1318.



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JUNE 11, 1905.

USIC festivals have been so plentiful in Germany the past few weeks, and have crowded so thick and fast upon each other, that I could not possibly attend them all in person, but I have received accounts of the most important ones. The Bach festival, which took place at Eisenach, May 26 and 27, and which was given for the purpose of raising money toward the purchase of the house in which Joh. Sebastian Bach was born, turned out to be a very successful affair. It was given by the Berlin Singakademie Oratorio Society, under the direction of George Schumann, with the assistance of the Berlin Philharmonic Orchestra and prominent soloists. Its program included compositions by Bach alone.

The festival opened on the 26th with a fine performance of the "St. John Passion Music," which took place in the ancient "Georgian" church, in front of which the Bach monument stands. The singing of the chorus, 400 strong, was excellent. The soloists, Frau Grumbacher de Jong, Frau Walther-Choinanus, and Messrs. Walther, Dierich, Van Eweyck, Von Milde, Sistermans and Günther, also did admirably.

The following day a big orchestra concert was given in the hall of the Fürstenhof Hotel. The program began with the first "Brandenburg" concerto for orchestra, which was superbly played. In fact, this was the best performance of the entire festival. Then followed the double concerto for two violins, rendered by Joachim and Halir. In the adagio particularly the two violinists made a deep impression. This same work was performed by the same two artists at the same place on the occasion of the dedication of the Bach monument twenty-one years ago, in 1884. Next came an aria, "Heil und Segen soll und mass zu aller Zeit," sung by Frau Grumbacher de Jong, with violin obligato played by Joachim. Then was heard a number in which great interest was centred, namely, the concerto for three pianos, with orchestral accompaniment, as played by Professor Schumann, Arthur Schnabel and Bruno Hinze-Reinhold, with Halir leading the orchestra. The final number of this program was the D major overture, which was given with great precision and finish. The festival was brought to a close with a performance of the "St. Matthew Passion Music." In this the Singakademie Chorus was assisted by the Eisenach Church and Gymnasium Choirs, under the direction of Professor Thurelu. The solo numbers by the alto, Frau Geller-Wolter, and the tenor Dierich, were very well done.

The attendance was large and the receipts for the three concerts amounted to 16,500 marks, a very gratifying showing. The expenses, however, were heavy, as an extra train had to be engaged for the chorus and orchestra from Berlin, costing 7,000 marks. Then the expenditures for soloists, advertising and so forth, came to another 7,000 marks, so that the net receipts were only 2,500 marks. In Berlin and Leipsic some 5,000 marks have been contributed to the fund, and still only about one-quarter of the sum necessary to the purchase is assured. Nominally the house is in the hands of the Bach Society, for the sale has been made and the papers signed, yet if the money is not forth-

coming at the end of this year it will revert to the original owners. The accompanying picture shows the dwelling in which the great cantor was born. If the payment can be made the house is to be presented to the world as a Bach museum.

the undertaking that they decided on the spot to repeat it next year.



May 28 and 29 the eighth Westphalian music festival was held at Dortmund. Six cities in the vicinity united to contribute an orchestra of 110 men and a choir of 650 voices, a fact which proves how keen an interest in the art of music is felt and kept up in this, Germany's great industrial territory.

Enrico Bossi's oratorio "Paradise Lost" was the opening number of the festival, and it proved a great success. The composer calls the work a symphonic poem for soloists, chorus, orchestra and organ, but according to our ideas of composition it is to all intents and purposes an oratorio. Its underlying idea is taken from Milton's "Paradise Lost," and the Italian libretto is by Luigi Alberto Villanese, while the German translation is by Prof. Wilhelm Weber. The oratorio consists of a prologue and three parts. The prologue describes the creation of Eve, and Part I the conspiracy of Satan and his host against Heaven and Adam and Eve. In Part II we are shown Paradise and the joys of the first human couple, and intimations are also made of the danger threatened by the devil and of the sacrifice of Christ for humanity. Part III depicts the fall of Adam and Eve, and their banishment from the Garden of Eden.

The music of the oratorio is very beautiful. Thematically it is pregnant and pithy; harmonically it is rich, complex and interesting, while the instrumentation and treatment of the soli and choruses reveal the master hand. Bossi displays wealth of invention, fantasy and technical ability. Moreover he is extremely modern, and sets no light task for the performers. The conductor, Julius Janssen, had his hands full, but he covered himself with glory. The soloists, Frau Jernefeld, of Helsingfors, Finland; Agnes Hermann, of Strasburg; Herr Goppel and Alexander Heinemann, of Berlin, were all admirable in their parts. Heinemann, especially, was magnificent. The composer was present and was vociferously cheered.

The program of the second day opened with Bach's tremendous cantata for double chorus, orchestra and organ, "Nun ist das Heil." It was a rousing performance. Each one of the 760 participants entered into his work as if his life depended upon it, and the effect was tremendous. Richard Strauss conducted his two symphonic poems, "Tod und Verklärung" and "Sinfonia Domestica," meeting with a reception suggestive of the temperature of the lower regions. Marteau played the Bach G major prelude and fugue for violin alone with beautiful tone and fine polyphonic effects. He also was enthusiastically applauded. His new 'cello concerto, however, which was heard on this occasion for the first time (it was rendered by Piening, of the Meiningen Orchestra) was not very successful.

At this concert numbers of vocal compositions were heard, the most important of which was "Fährmann's Bräute," by the Finnish composer, Jean Sibelius. This is a dark, impressionistic work, full of vigor and passion. It was extremely well sung by Frau Jernefeld, who was also heard in a charming song by her husband, entitled "Sontagsmorgen," and in Lieder by Strauss, Wolf and Tchaikowsky. She was ably accompanied by her husband at the piano. A genuine surprise was afforded by Fräulein Hermann, of Strasburg, who revealed in several songs a beautiful, opulent voice and vocal technic of a high order. Very successful also were Harry and Tala Neuhaus, two piano prodigies, a brother and sister, of about fourteen years old, who rendered Liszt's "Concerto Pathétique" for two pianos. In point of technical certainty, power, musical intelligence and temperament their playing was astonishing. They gave the Chopin A flat polonaise in unison with a perfection of ensemble truly wonderful. The two children undoubtedly have a brilliant future before them.

This concert lasted from 4 o'clock until after 9 in the



The house in which Joh. Seb. Bach was born at Eisenach. The building has been purchased by the Bach Society, and is to be presented to the musical world as a Bach Museum.

César Franck's "Les Beatitudes" and Charpentier's "Impressions d'Italie." The celebrated French conductor was especially interesting in his rendering of the work of his master, César Franck.

The program of the second concert, which took place on the following day, consisted of Richard Strauss' "Sinfonia Domestica," the Mozart G major violin concerto, a Brahms rhapsody, and Mahler's fifth symphony. Both Strauss and Mahler gave rousing performances of their own works, and were tendered ovations. Marteau played superbly and his hearers applauded him warmly, especially in the slow movement. The other two movements of this rarely heard G major concerto are not of much importance.

The third concert, on May 22, was devoted to Beethoven, and included the "Coriolan" overture, the G major piano concerto, the song cycle, "An die ferne Geliebte," and the "Ninth" symphony. The conductor was Mahler. Busoni roused genuine enthusiasm with his reading of the piano concerto, and the vocal soloist in the Liedercycle was also well received. The culminating point of the concert, however, and in fact, of the entire festival, was Mahler's conducting of the "Ninth" symphony. At the close of the performance the applause was frenetic, and, not content with calling out the great conductor again and again, they even followed him out into the streets, applauding and cheering.

The festival orchestra was the Strasburg City Orchestra, augmented to 108 men by outside musicians, and the chorus was made up of local singing societies. Both were excellent. The committee was so delighted with the success of

evening, with a forty minute pause between the two parts. It was undoubtedly "zu viel des guten," and yet there was so much of interest that few of the auditors complained of the great length of the program.

The success of the festival was very gratifying to all concerned, and especially to its organizer and conductor, Julius Janssen.



An enjoyable concert was given in the Theatre des Westens on Thursday evening by a Swedish singing society, "Orphei Drängar," of the celebrated Swedish Upsala University. The conductor was Ivar Hedenblad, the head of the musical department of the university. Under his leadership the young men, some forty in number, displayed bright, fresh, pleasing voices, great precision of attack, much taste in the matter of shading, and warmth of expression. They sang almost entirely Northern compositions by Wennerberg, Rubenson, Ole Bull, Kapfelmann, Kjerulff, and others. The only German names on the program were those of F. A. Reisgger and Mendelssohn, who were each represented by an à capella chorus. A tenor soloist, whose name was not down on the program, achieved a well deserved success with his rendering of Ole Bull's "Der Sennin Sonntagslied" ("The Sunday Song of the Herdsmen"). A large audience was present, and followed the musical offerings of the students with great interest.



The Klindworth-Scharwenka Conservatory has been auspiciously celebrating the close of its year's work by giving an excellent series of pupils' concerts. Last week two students' recitals were held in Bechstein Hall, one Wednesday and one Friday night, and Wednesday of this week the chorus and string orchestra of the conservatory were the principal performers in a charity concert given at the Kaiser William Memorial Church for the benefit of the Red Cross Society.

At both of the pupils' concerts various piano, violin and vocal solos and duets were rendered, too numerous and of too equal merit to be mentioned in detail. The students as a whole performed their rather difficult selections with creditable proficiency and assurance. Best, perhaps, among the pianists was Erna Klein, a pupil of Philip Scharwenka, who gave the Chopin B minor scherzo with a virile energy and rhythm, a ringing power and yet sweetness of tone quite unusual. Of the violinists, Gertrude Warburg distinguished herself. She played the andante and finale of the Raff A major sonata for violin and piano with beautiful cantabile, finished technic and warmth of feeling. The only cellist, Miss M. Pattinson, a pupil of Jacques van Lier, who was heard in a Corelli sonata and an étude caprice by Goltermann, displayed clean surety of technic, definite conception and much musical insight.

At the charity concert the Conservatory choir and string orchestra made indeed an admirable showing. In a big Mozart "Te Deum," a Durante "Magnificat" and two numbers by Xaver Scharwenka, all for choir, orchestra and organ, their work was marked by energy, by good attack, unfailingly accurate intonation and quite an unusual finish in tone shading. The orchestra particularly distinguished itself by an excellent blending of tone which was especially effective in Xaver Scharwenka's beautiful "Andante Religioso" for organ, harp and string orchestra. That the

young musicians have keen musical appreciation was shown by the enthusiasm and understanding with which they responded to Xaver Scharwenka's leadership, the difference between the work they put forth under him and under Grünfeld being quite marked.



Yesterday was the fortieth anniversary of the first performance of Wagner's "Tristan and Isolde." Wagner first mentioned this, his greatest work, in a letter written to Franz Liszt early in 1855, fifty years ago. In this letter he says:

"As I never really have known the happiness of love in my life, I have decided to set a monument to this most beautiful of dreams with which love will be satisfied from beginning to end. I have thought out a "Tristan and Isolde," the simplest and yet the most passionate musical conception. With the black flag that waves at the close I shall then enshroud myself—to die."

The opera was not finished until the middle of 1859. A telegram from Liszt to Wagner dated August 9 of that year reads:

"My heartiest congratulations to you on finishing 'Tristan'—Your ever faithful, Franciscus."

Many disappointments were in store for Wagner before the first public performance of the work could take place. For a long time no tenor could be found to undertake the terribly taxing role of Tristan. Then such stages as the Royal Opera of Vienna and Carlsruhe after giving the opera a trial discarded it as impossible. Finally Ludwig Schnorr von Carolsfeld, a tenor, volunteered to sing the part of Tristan, and through the munificence of Wagner's friend, King Ludwig II, the première was at last assured at the Munich Royal Opera. It took place June 10, 1865, and was a great success. The part of Isolde was sung by Von Carolsfeld's wife, Malvina. Von Carolsfeld himself died soon after this performance, but the success of Wagner's opera was now assured.



Arthur Hartmann's article on the Bach chaconne, which appeared in THE MUSICAL COURIER some months ago, has been translated into German by Otto Lessmann for his paper, the *Allgemeine Musikzeitung*. It came out in that journal's issue of June 2.



An interesting musicale was given by the pupils of Marie Berg at her house the other day. Some eight or ten of her most advanced disciples, including Miss Cavalski, Fräulein With, Frau Martini, Frau Rabisch, Frau Dr. Blanck, Fräulein Angaglio and Fräulein Schmied were heard in songs by Brahms, Henschel, Kabisch, Mozart, Franz, Thomas, Weber, Wolf, Saint-Saëns, Ries and others. Numerous duets and trios were also heard. The pupils did excellent work, displaying good voices and splendid training. Miss Cavalski, one of the best of Miss Berg's class, is a Dane by birth, but for the past five years she has lived in New York. She is a very promising young singer.



The Stern Conservatory has made some important changes in its faculty. For the next year it has engaged Alfred Wittenberg, the well known violinist of the late Hekking Trio, and a soloist of importance, as also Theodore Bohlmann, pianist, formerly of the Cincinnati Conservatory; the distinguished pianists, Prof. James Kwast and his wife, Frieda Kwast-Hodapp, who will teach in the finishing classes of the piano department, and Joseph Malkin, the solo cellist of the Philharmonic Orchestra, who will be at the head of the 'cello department.



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Norbert Salter, of the Strasburg Concert and Theatre Bureau, mentioned above in connection with the Strasburg music festival, will soon move to Berlin. He will henceforth carry on the business of his agency from this city.



A musicale was given at the British Embassy Thursday by Sir Frank Laselles, British Ambassador. The music was furnished by Matja von Niessen-Stone, contralto; Yssay Barnas, violinist; Alexander Heinemann, baritone, and the English composer, Adella Maddison. The artists were all in good form, and their numbers were thoroughly enjoyed. Among those present were Countess von Posadowsky, Mr. Tower, American Ambassador; Prince and Princess Salm-Salm, Herr von Szögyani-Marich, Austrian Ambassador; Countess Harrach, Count Taube, Swedish Minister, and many others from court and diplomatic circles.



The new Concert Direction Leonard will give three big concerts in the Philharmonic next season, with the Philharmonic Orchestra, assisted by the Stern Singing Society and eminent soloists. Oscar Fried will be the conductor. Among other things Mahler's C minor and Beethoven's "Ninth" symphonies will be given. ARTHUR M. ABELL.

### Georg Fergusson's Pupils' Concert.

THE following is the full program of the concert given in Bechstein Hall, Berlin, on May 27, by the most advanced pupils of Georg Fergusson. A full account of the singing of the students appeared in the Berlin letter of our last issue. The concert proved to be a great success, and was a most gratifying affair, both to teacher and pupils.

Duet, <i>D'un cœur qui t'aime</i> .....	Gounod
Mises Courts and Godwin.	
Recit. ed Aria, <i>Eri tu che macchiali</i> ( <i>Un ballo in maschera</i> ) ..	Verdi
Kirk Towns (assistant to Mr. Fergusson).	
Lieder—	
<i>Ich liebe dich</i> .....	Grieg
<i>Frühlingsnacht</i> .....	Schumann
<i>Verborgenheit</i> .....	Wolf
<i>Miss Godwin</i> .	
Scena ed Aria, from <i>Lucia di Lammermoor</i> .....	Donizetti
<i>Mrs. Herbert Butler</i> .	
<i>Flute obligato</i> by Herrn Kurth, Königl. Kammer-Musiker.	
Aria, <i>Dich, thure Halle</i> ( <i>Tannhäuser</i> ) .....	Wagner
<i>Fräulein Cordes</i> (der Dortmunder Oper).	
Quintet, from <i>Die Meistersinger</i> .....	Wagner
<i>Fräulein Cordes</i> , Frau Wiener, Herrn Anton, Reed and Towns.	
Quartet, <i>Un di</i> ( <i>Rigoletto</i> ).....	Verdi
<i>Mrs. Butler, Miss Godwin, Messrs. Reed and Towns.</i>	
Solo, <i>Hear Ye, Israel</i> ( <i>Elijah</i> ).....	Mendelssohn
<i>Miss Courts</i> .	
Lieder—	
<i>Aus meinen grossen Schmerzen</i> .....	Franz
<i>Im Herbst</i> .....	Franz
Lied, <i>Die Lorelei</i> .....	Liszt
<i>Fräulein Schwarz</i> .	
Solo, <i>Nymphes et Sylvains</i> .....	Bemberg
<i>Mme. Melville</i> .	
Aria, <i>Praised</i> ( <i>Die Meistersinger</i> ).....	Wagner
<i>Herr Max Anton</i> (der Dortmunder Oper).	
Scatet, <i>Chi mi frena</i> ( <i>Lucia di Lammermoor</i> ).....	Donizetti
<i>Mrs. Butler, Miss Griewisch, Messrs. Reed, Blois, Towns and Knowles.</i>	

The audience and critics were impressed by the uniform superiority of the work of the pupils.

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PARIS, JUNE 8, 1905.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Deima-Heide, Paris representative of THE MUSICAL COURIER.]

**H**ARTHUR NIKISCH, the magician from Leipzig, gave a highly successful concert with the Colonne Orchestra at the Noveau Théâtre. The program opened with Weber's "Freischütz" overture, the audience feeding on every note of this ever fresh and enjoyable work. The novelty of the evening was a new symphony, No. 3, in C, op. 43, by A. Scriabine (Skrjabin), a young and original Russian musician, whose recital of piano compositions was recently discussed in these columns. This symphony bears the title of "The Divine Poem" and is descriptive of the evolution of the human spirit, written in four parts as one, of about fifty minutes' duration, and named respectively Argument, Luttes, Voultés and Jeu Divin.

Scriabine is a writer who has something to say and expresses his ideas and theories of life, or his philosophy, in bold, free and massive orchestral combinations, richly and learnedly clothed in modern dress; he is capable, youthful and enthusiastic; his music intensely interesting and original.

M. Scriabine was most fortunate in having Arthur Nikisch interpret his new work, which was produced with remarkable clearness and precision under Nikisch's intelligent and unerring guidance. At the conclusion of the

symphony loud calls for the composer were heard on all sides, and upon his appearing on the stage the house became divided in applause and hisses—a significance rather good than otherwise.

The Wagner numbers, "Siegfried-Idyll"; prelude to Tristan with Isolde's Death; and the overture to the "Meistersinger"—which followed and ended the concert, were simply wonderful in their effect upon the audience, which burst forth in a storm of thundering applause and a splendid ovation for the genial conductor.

Crowded houses greeted Edouard Risler in his series of four Sunday afternoon concerts. At the first concert he had the able assistance of M. Crickboom, violinist, and Jean Gérard, cellist, in a program of Beethoven music—variations, sonatas, romances and trios. Marie Brema lent attraction to the second concert; Raimond von Zur Mühlen appeared at the third, singing some new songs by Wulffins, and M. Risler delighted the audience with his piano transcriptions of "The Comic Exploits or Pranks of Till Eulenspiegel." The fourth concert had the assistance of L. Diemer and Van Dyck.

At one of the Students' Atelier Reunions the vocal quartet of the American Church, consisting of Madame Mathieu, soprano; Bessie Bowie, mezzo-soprano; Arthur Alexander, tenor, and Charles Clark, baritone and director, were heard to advantage in concerted and solo selections from Tours, Granier and Handel. The pianist of the even-

ing was Winnifred Willett (a talented pupil of Sig. Stojowski), who played Schumann's sonata in G minor with splendid effect; her touch and tone quality, especially in the andantino, were extremely musical; her interpretation poetic and Schumannnesque. Being obliged to add an encore number, Miss Willett favored the audience with the Nachtstück in F, by Schumann.

The Rev. Mr. Beach spoke of "The Dawning Day."



The Students' meeting of the following Sunday presented a musical program of considerable interest, with Mmes. Scarborough and Wager Swayne, and George Hamlin and Jean Ten Have as the executants. A fine performance of the Grieg piano and violin sonata was given by Mrs. Swayne and Mr. Ten Have, the ensemble effects being notably good, Mrs. Swayne proving herself as excellent a pianist in concerted music as in solo work. Further numbers for violin and piano were an aria by Tenaglia and a mazurka of Zarzicki.

Mr. Hamlin, the American tenor, was warmly welcomed by his many friends in the audience, who were delighted with his singing of a group of songs by Schumann, Dvorák and Beach, and an aria from Mendelssohn's "Hymn of Praise."

Madame Scarborough, a mezzo-soprano-contralto, with a voice of warm and sympathetic quality and an extraordinary range, was heard to excellent advantage in Campana's "Preghiera," Biederman's "Abide With Me," and the "Hosanna" of Granier, three good numbers for a display of this singer's versatility in style and tone coloring.

Mr. Beach dwelt on "Plastic Moments."



Emil Conrad Erikson, a Norwegian violinist, who came to Paris from America, where he had been concertizing in the Northwest, gave a very successful matinee concert in the salle of the American Art Association. He was ably assisted by Jeanne Louvet, soprano; Ethel Robie, piano; Madeleine Laporte, cellist; Elizabeth Egleston and L. L. Renwick, accompanists.

Mr. Erikson gave an excellent performance of the Mendelssohn concerto and was heard also in the légende and mazurka of Wieniawski. He was well received and warmly applauded.



A reception was tendered to His Excellency Hon. R. L. McCormick, the new American Ambassador to France, which more than crowded the salle and club rooms of the American Art Association with an elegant and artistic assemblage of men and women, notabilities in art, literature and society. The reception was followed by an excellent musical program, in which Mrs. Wager Swayne, the brilliant pianist; Mlle. Lindsay, of the Opéra (the charming soprano Julie Lillie), and the well known tenor George

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Hamlin (three American artists) were enthusiastically received.

Dancing followed the concert, thus pleasingly rounding out an evening enjoyable in every respect.

Lula Mysz-Gmeiner, the Austrian Imperial Court singer, gave a song recital at Salle Pleyel. Her program, beginning with Lulli, Martini and Campra, passed through Schubert, Mendelssohn and Schumann and finished with Weingartner and R. Strauss. Madame Mysz-Gmeiner sings with so much fervency, life and enthusiasm, spirit and fire, that the listener who could calmly keep his seat through it all and not be moved to glow with the singer's fire must be of stone indeed, for wood would certainly catch the flame and burn. Her intensity and passion are almost too strong to accord with the polished, conventional manner and taste in vogue here. Though Madame Gmeiner's method of breathing is opposed to good and correct usage, she is, nevertheless, so genuinely herself, so natural in her musical expression, that you cannot help liking her. Alfred Casella was a sympathetic and helpful accompanist.

The program of Aino Tamme's third concert was made up of broad style compositions. Besides the concert giver, whose singing was in keeping with the largo-adagio selections, Elsie Playfair, the gifted violinist, contributed her broad tone and style; also Mlle. Denyse Taine, organist; Mlle. Chouchik-Babaian, pianist; Fernand Maignien, harpist, were heard, with Winnifred Willett as the musical accompanist.

Albert Spalding, a young American violinist from New York, made his débüt here in concert with orchestra Tuesday last at the Nouveau Théâtre. He created a most favorable impression. His interpretation of the Saint-Saëns B minor concerto was musically and technically perfect, leaving no room for criticism whatever other than praise, which was given by the audience in unstinted fashion. The same remarks may justly be applied to the rest of the program. In the chaconne by Bach, of which young Spalding gave an excellent account technically, there seemed to be room for further development of his own individuality—to be accounted for easily enough by the fact that he is still somewhat under the sway of his teachers' influence, which will loose itself in time. The Beethoven F major romance left nothing to be desired and the "Zigeunerweisen" of Sarasate evoked loud calls for more and encore.

This American violinist's first public appearance in Paris was a great success and promises well for a bright future.

Charles Clark, the eminent baritone, who participated in the program, was heartily applauded in songs by Saint-Saëns, Sebastian B. Schlesinger ("O Ma Charmante") and Schumann, which were redemandated.

A series of six concerts devoted to the exposition of French melody has just been concluded by the Société des Musiciens de France at the Salle Aeolian. The programs included practically every French writer of any note, and among the executants were many of France's best known artists.

Brahms' "German Requiem," for soli, chorus and orchestra, received a first integral audition in Paris at the Nouveau Théâtre, under direction of Alfred Cortot, the pianist-conductor.

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**DAVID**

# BISPHAM



The committee of the Association des Artistes Dramatiques has elected its officers for the coming year, as follows: Coquelin, ainé, president; Gailhard (of the Opéra), Leloir, Coquelin, cadet, and Carré (of the Opéra-Comique), vice presidents; Péricaud, secretary-general.

George Hamlin, the tenor, after singing at the studios of Frank King Clark, was immediately engaged to give a recital of lieder at the salon of Madame Santos-Suarez, in the Rue Léonard de Vinci. He has just returned to Paris from London, where he gave a successful concert at Aeolian Hall and sang also at Mrs. Ronalds'. In Paris Mr. Hamlin is variously engaged to sing during the month of June.

George L. Backus, who for three years was Frank King Clark's studio accompanist in Chicago, and later two years in Paris, will return here soon to become Mr. Clark's afternoon accompanist and his secretary.

A baritone pupil of Frank King Clark, Philippe Coudert, son of M. Coudert, the eminent lawyer of New York, was called to replace Charles Clark at the American Church, May 28, during the latter's absence in London. Mr. Coudert is making rapid progress.

At a recent matinee musicale a group of songs by a modern French musician, M. René Lenormand, who has a personal note all his own with a touch of melancholy, had much success; of these "Trouvaille" had to be repeated, as also one of his valsees séries, played by Mlle. Weingartner.

Among American managers who have come and gone recently may be mentioned Charles Frohman, Heinrich Conried and Henry W. Savage, of New York.

At the Salle des Agriculteurs Clémence Oberlé, pianist, gave a concert with the assistance of Madeleine Seebe, of the Leipsic Opera. The pianist did excellent work in a program from Bach and Chopin to Wagner-Liszt. The singer, Mlle. Seebe, gave a decided pleasure with her exquisite voice and tasteful delivery of the Rose aria from Mozart's "Marriage of Figaro," besides groups of songs by Schubert, Schumann, Wagner, Fauré and Loewe.

Lucien Wurmser, a musician pianist, gave three concerts at the Salle Pleyel, assisted by Alex. Disraéli, singer; the Firmin Touche Quartet; Charlotte Lormont, singer, and Philippe Gaubert, flutist.

The participants were all well known artists and their work praiseworthy throughout, Mr. Wurmser in particular coming in for a large share of the applause.

The concert of Harold Bauer and Pablo Casals, given at the Salle des Agriculteurs, was a little "fête" for the two well known and much liked artists, and it is needless to say more of their musicianly qualities or their popularity. The program comprised two ensemble numbers for their respective instruments, the sonata in A, by César Franck, and a G minor sonata of Beethoven, between which Casals played the Boellmann "Variations Symphoniques" and Bauer interpreted the "Carnaval de Vienne" of Schumann.

A concert in aid of the British and American Children's Home took place at the Salle Aeolian, the participating artists being Cécile Chaminade and Mme. Fournier de Nocé; L. Diémer, A. de Trabadelo, A. Baldelli, Louis Fournier, Léon Carlos Salzedo and J. de Santesteban.

Another "Fête de Bienfaisance" was that held at the Salle des Ingénieurs Civils, under the patronage of Mme. la Vicomtesse de T. et Mlle. S. de Laversay. Many of the artists taking part in this musical and dramatic entertainment were members of the Opéra, Opéra-Comique, the Comédie-Française, the Odéon and the Conservatoire, among them Mlle. Renée du Minil and Mlle. de Laversay, who recites beautifully; Mme. Toutain-Grün, the pianist; Alberto Bachmann, the well known composer-violinist, and others.

Madame E. Casuard gave a matinée musicale, at which a dozen or more of her pupils were heard to advantage in selections from the operas, airs and duos. Their work was such that spoke well for the ability and success of their teacher.

## MILWAUKEE.

**MADAME GADSKI** and the Pittsburgh Orchestra, Emil Paur conductor, a formidable combination, brought the music season of 1904-5 to an auspicious close in an all Wagner program. Madame Gadski sang the aria, "Dich Theure Halle," from *Tannhäuser*, a musical trio, "Tristan and Isolde," and Senta's ballade from the "Flying Dutchman" with splendid effect. Equally worthy of praise was the work of the orchestra under Mr. Paur's leadership. The concert was one of the most enjoyable of the season, and the audience in keeping was a large and distinguished one.

Emma Felix, soprano, pupil of Eugene Tuening, gave a farewell concert at the Athenaeum preparatory to a year's study abroad. The hall was crowded to the doors with an enthusiastic and highly delighted audience, paying fitting tribute to the natural charm of voice and manner and very evident sincerity of purpose of this young singer. Assisting Miss Felix were her teacher, Eugene Tuening, who accompanied her, Mrs. George Coke in piano solo, and Walter J. Fried, violinist, Herman Ruhoff accompanying.

Pupils of Julius Klauser appeared in recital. The four closing numbers were the following:

Etude, A flat major, op. 25, No. 1.....	Chopin
Etude, F minor, op. 25, No. 2.....	Chopin
Etude, G flat major, op. 10, No. 5.....	Chopin
Impromptu, G flat major, op. 51.....	Chopin
Mazurka, C major, op. 33, No. 3.....	Chopin
Mazurka, D flat major, op. 30, No. 3.....	Chopin
Etude, C minor, op. 25, No. 12.....	Chopin
Odin Louis Renning.	
The Lark .....	Glinka-Balakirew
Fairy Revel .....	Mendelssohn-Liszt
Ave Maria .....	Schubert-Liszt
Persian March .....	Strauss-Gruenfeld
Ella Smith.	

The commencement exercises of the Wisconsin College were held at Mozart Hall, bringing to a close a very successful season.

## GRADUATES.

Harmony and Piano—Luella Eimer, Milwaukee, Wis.; Magdalena Pfeiffer, Milwaukee, Wis.

Piano—Emma Bringe, Milwaukee, Wis.; Gertrude Brunnquell, Milwaukee, Wis.; Ida Kenyon Calkins, Shawno, Wis.; Emma Derge, Mayville, Wis.; Edwin Frederick Gruhl, Milwaukee, Wis.; Gunda Johnson, Milwaukee, Wis.; Eugenie Michel, Milwaukee, Wis.; Annie Melin, Detroit, Mich.; Amanda Seeger, Milwaukee, Wis.

Vocal—Glynn Harriet Day, Milwaukee, Wis.  
Teacher's Certificate—Nona Kate Chesnut, Columbus, Wis. (piano).

The music department of Milwaukee Dower College gave its graduating recital on the 15th inst. The graduating class were Maude DeVoe, Martha Ferguson, Mildred Southmayd, Frances Leonard Sprout, Edna Townsend and Ella Zabel.

E. A. S.

## Agnes Petring's Tour.

**AGNES PETRING** has returned to her home in St. Louis after a successful concert tour in the East, North and West. The Springfield Daily Monitor, in writing of her work at the festival in that city, said:

The singing of Agnes Petring is charming. Her voice is a rich, dramatic soprano, but at the same time her tones are taken with an ease and sweetness of melody that fairly charm the listener. Fully indeed, did she prove herself to be the vocalist which advance reports had credited her. Miss Petring is very prepossessing and the manner in which she sang her selections and responded to her encores won her a warm place in the hearts of an admiring and appreciative audience.



HOTEL CECIL, LONDON, {  
June 14, 1905.

HE event of the last week was the gala given at Covent Garden Thursday night in honor of the visit of the King of Spain. The lot of the management which has to arrange a gala performance, like that of Mr. Gilbert's policeman, is not a happy one. In the first place, there are the singers to be pleased, and every star engaged during the season has to appear in his or her favorite part. As never more than selections from three operas are played on such occasions, it is no easy matter so to arrange things that everyone will be satisfied. In the second place, there are the thousand and one details concerning the decoration of the house and the reception of the guests to be seen to, and I should imagine that the management of a gala night is calculated to take years of the lives of those who are responsible for it.

Thursday night the house was entirely transformed. In the old days it was customary to decorate it with real flowers, but these had their disadvantages, for the scent was overpowering. When a gala was given in honor of President Loubet two years ago, the experiment was tried of employing imitation roses, and the success was so complete that the same plan was adopted this year. The whole house was a mass of pink, red and white roses, which were so cleverly made that at a short distance they quite defied detection. On the upper tier of boxes they were arranged in alternate loops and garlands; on the lower tier they were caught up in long festoons, while a perfect shower of roses fell down the tall pilasters of the proscenium. In only one part of the house were real flowers employed, and that was in the decoration of the royal box, which, as usual, occupied the centre of the grand tier and was formed of half a dozen ordinary boxes knocked into one. This was adorned with a mass of orchids and yellow roses, which stood out in strong contrast to the pink and white of the other decorations.

On such an occasion as this, of course, the arrangements ordinarily made for the reception of royalty are hopelessly inadequate. Consequently, the big public lobby was converted for the occasion into the royal entrance, and was decorated with palms and flowers and guarded by the pic-

turesque beefeaters from the Tower of London. The foyer on the grand tier, too, was closed to the public, and was used as a refreshment room where the royal party supped between the excerpts from "La Bohème" and "Les Huguenots."

At a few minutes after 9 the royalty reached the opera house, where they were met by Lord de Grey, Lord Esher, Neil Forsyth, H. V. Higgins and André Messager. They were ushered straight to the royal box, and as they entered the auditorium the orchestra, under Signor Mancinelli, struck up the "Marcia Real" of Spain, which was followed by the national anthem. While the music was in progress they took their seats, the King of Spain dressed in the white uniform of the Royal Guards of Spain, crossed with the blue ribbon of the Garter, occupying the centre. On his right was the King, in the uniform of a Spanish admiral, and on his left the Queen. Among the other occupants of the royal box were the Prince of Wales, Princess Henry of Battenburg, Prince Arthur of Connaught, Princess Beatrice of Saxe-Coburg-Gotha, the Duchess of Fife, the Duke and Duchess of Connaught and Princess Christian.

The box on the left of the royal party was reserved for Ministers and ex-Ministers. Mr. Balfour was not present, but its occupants included Lord Rosebery, Sir Henry Campbell-Bannerman, Mr. Asquith, the Lord Chancellor, the Lord Chancellor of Ireland, Lord Dudley, Lord Cadogan, Lord Londonderry, Mr. Lyttelton and Mr. Long, while among the ladies who occupied the front row were the Marchioness of Salisbury, the Marchioness of Linlithgow, the Marchioness of Londonderry, Countess Cadogan, the Countess of Halsbury, the Countess of Dudley, Lady Alice Stanley, Lady Ashbourne and Lady Doreen Long. The diplomatic box, to the right of the royal box, was also full, Madame Chang, in native dress, being a noticeable figure among the ladies. The American and Japanese Ambassadors were present, as, indeed, were the representatives of most of the great nations, with the notable exception of Russia.

The music is perhaps the least important feature of a gala night, for the general atmosphere is not conducive to the enjoyment of opera. No pains had been spared, however, to make the performance as good as possible and the excerpts from "Romeo and Juliet," "La Bohème" and "Les Huguenots" went as smoothly as possible. In the Balcony Scene from the first of these Selma Kurz sang charmingly as Juliet, while M. Balmoré made an excellent Romeo, and the smaller parts were played by Madame Paulin and M. Cotreuil. In the fourth act from Puccini's opera Madame Melba, Miss F. Parkina, Signor Caruso and Signor Scotti filled their old, familiar parts with all their accustomed success, while the fourth act of "Les Huguenots" was finely played by a cast which consisted of Mlle. Des-

tinn, Signor Caruso, Signor Scotti and Clarence Whitehill. M. Messager conducted the first excerpt, handing over the baton to Signor Mancinelli for the remainder of the evening.

The gala was, on the whole, one of the most successful that have ever been given at Covent Garden, and everyone was delighted. Much of the credit for this must go to Neil Forsyth, on whom, as business manager and secretary, the greater part of the responsibility fell. In making the arrangements he showed all that rare tact and forethought which have made him one of the most popular men in the musical world here, and he cannot be too warmly congratulated on the success that attended his efforts.

Saturday evening Covent Garden gave us one of the finest performances of "Aida" that we have ever seen in London. In the first place, the part of the heroine was played by Emmy Destinn. Aida wants good singing and fine acting, and Destinn can give us both. Her voice is absolutely under her control and she can act with it as cleverly as she acts with her body. Every tone, every gesture, every movement is admirably in keeping with the dramatic requirements, and we have never seen a more perfect conception of the part. Caruso once more made a splendid Rhadames, and Scotti as Amonasro, Kirkby Lunn as Amneris and Journet as Ramfis were all excellent.

Apart from this, Covent Garden has been occupying itself principally with repetitions, occasionally making slight changes in the casts. Menzinsky, the new tenor, who sang Walther in "Die Meistersinger" on Tuesday, and Tannhäuser on Friday has, I hear, been ill ever since he reached England, so that, if his singing did not reach one's idea of perfection, he has at any rate a very good excuse. Elizabeth was played on Friday by Selma Kurz, who is far better suited in Wagner than in Verdi. She sang with a good deal of dramatic power, and she certainly looked charming. Wednesday night "Faust" was given with a new Marguerite of more than usual excellence in the person of Mlle. Donald, a French Canadian, who made a very good impression when she first appeared here as Micaela in "Carmen," a week or two ago.

Wednesday night Henry Russell gave us a novelty at the Waldorf in the shape of Amherst Webber's "Fiorella," which was written for production at Jean de Reszke's theatre in Paris with the two brothers and Madame de Reszke in the principal parts. That scheme, however, never came off so that Wednesday's production was the first on any stage. "Fiorella" is not, on the whole, a very valuable addition to the somewhat scanty literature of English opera. The music is unpretentious and nicely written, but it has no dramatic power whatever and such success as it scored on Wednesday must be attributed principally to the excellent singing and acting of Madame de Cisneros, who was an ideal heroine; Mmes. Ferraris, Pini-Corsi, Pezzuti and Angelini-Fornari.

The Waldorf company reached its high water mark in Friday evening's performance of "The Barber." The humors of Rossini's opera are apt to be lost in a big opera house, but in a bijou theatre like the Waldorf they easily carry across the footlights. The cast, too, including as it did Pini-Corsi as Bartolo, Arimondi as Basilio, Alice Nielsen as Rosina, Ancona as Figaro, and De Lucia as Almaviva, was one of exceptional strength and the performance moved the audience to such laughter as we do not often hear in an opera house. Conti was the conductor.

The last of the London Symphony Orchestra's concerts, which took place at the Queen's Hall Tuesday afternoon, was conducted by Arthur Nikisch, and the interest of the

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program centred in the performance of the "Symphonie Pathétique." Possibly with a view to obtaining a more striking contrast between them and the third movement, he took the first two movements exceptionally slowly, and I did not think that his tempi were nearly so effective as those generally employed. The march went, of course, with tremendous swing, and the finale was also finely played; but there were moments when the performance dragged. In the second "Leonora" overture and Handel concerto grosso in D the orchestra gave a magnificent display of its virtuosity, while the program also included Tchaikowsky's violin concerto in which the solo was rather tamely played by Maud MacCarthy.

There was no lack of novelty in the programs of the last three of the Ostend Kursaal Orchestra's concerts, which took place at the Queen's Hall on the evening of Tuesday and the afternoons of Wednesday and Thursday. By far the most important of them was an abbreviated version of César Franck's "Psyche," which was played at the first of these concerts. The reason of the abbreviation was that it was not possible to obtain the services of a choir and, in consequence, only the orchestral portions could be played. The great beauty and imagination of these, however, made one wish to hear the work in its entirety, and it is to be hoped that some enterprising conductor like Arthur Fagge, of the London Choral Society, will see his way to producing it before long. Theo. Ysaye's symphony in F, which was played on Thursday, is not a very remarkable work. It is exceedingly modern and exceedingly diffuse, and, while the scherzo is effective enough, the rest is too long winded and vague to be interesting. Pierné's Concertstück for harp and orchestra, which was played at the same concert, with Mlle. Strobants as the soloist, proved far more attractive.

The visit of the orchestra has been only fairly successful. It has shown itself to be a fine body of players with an excellent ensemble and producing a full, rich tone. No one, however, who is not obliged to do so, will attend orchestral festivals in June, and, for the most part, it was obliged to waste its sweetness on the desert air.

Pablo Casals has now another bond of union with Harold Bauer, for he has just been decorated with the orders of Isabella Católica and Charles III of Spain, an honor which King Alfonso had already bestowed upon the pianist. These two splendid artists gave yet another exhibition of their powers at their second recital at the Aeolian Hall Wednesday afternoon. In Brahms' sonata in E minor and Beethoven's in G for piano and 'cello, they gave a wonderful exposition of the art of ensemble playing, and Bauer in Schumann's "Davidbündler" and Casals in a suite of Bach were heard at their best.

The Philharmonic concert Thursday evening clashed with the gala at the opera, but managed to draw a full house nevertheless. Among the attractions of the program were a symphony of Paul Juon, which had never been played by the society before, and Schumann's piano concerto, with Fanny Davies as soloist. John Coates was the vocalist of the concert, and Pablo Casals played one of Bach's unaccompanied suites for violoncello, with the utmost beauty of tone and truth of expression.

Monday evening Kubelik gives a concert at the Queen's Hall, at which he will play the Mendelssohn and Paganini

concertos. This is his twenty-fifth concert in London and the five hundredth that he has given under Hugo Görlitz's management.

Landon Ronald will conduct the first performance of his new dramatic scene, "The Lament of Shah Jehan," at Madame Albani's concert at the Queen's Hall on June 27. The solo will be sung by Kennerley Rumford, for whom it was especially written.

Selma Kurz, Fritz Kreisler and Mark Hambourg have promised to appear at the soirée musicale in aid of the Francis Joseph Institute on the 29th.

Richard Burmeister and Max Levinger's first recital, which took place Thursday afternoon, was an immense success. As, however, these fine artists are to give another concert next Thursday, further mention of their performances may be reserved until next week.

ZARATHUSTRA.

#### LONDON NOTES.

In the latest number of the Saturday Review (London), in an article, entitled "Music in England," John F. Runciman writes as follows:

"Of pianists who have been playing in London, Harold Bauer is by far the finest. On the whole, he is the most satisfying pianist I have ever heard. His tone is noble and rich, his readings are those of a ripe musician, intellectual and sufficiently tintured with emotion, and the firework virtuoso never shoves out the thorough artist. He has, of course, now won the fame and following he deserves, but he has never stooped to win them."

Joseph O'Mara, the popular tenor, sang at Stafford House (London) last week with great success. Stafford House is the residence of the Duke of Sutherland, and contains one of the finest private picture galleries in Europe. Opposite Stafford House is Bridgewater House, the residence of Lord Ellesmere, which contains a still finer collection.

Alice Verlet, whose successes at the Paris Grand Opéra have been frequently chronicled in these columns, is a pupil of Madame Moriani. Claire Friché, who has had such success at the Monnaie (Brussels) and the Paris Opéra Comique in the title role of Charpentier's "Louise," is also one of her pupils.

So many concerts took place last week that some have perforce been unnoticed. When will artists realize that the season, owing to the many counter attractions, is absolutely the worst time of the year for them to give concerts? With two operas in full swing, important orchestral concerts, and recitals by artists of European renown, what chances have young aspirants to musical fame of attracting attention unless, indeed, they possess talent of a quite exceptional order? Of late there has been a steady influx of violinists of all ages and nationalities. In some cases these have engaged the services of an orchestra and in other have been content to be accompanied by a piano. Franz Meisel, who gave a recital at the Queen's Hall last week, was one of these last. He has good execution, plays with much taste, and is a decidedly capable artist. His program, it must be admitted, was very conventional and

uninteresting. This is a point which deserves far more attention than it apparently receives.

As at present arranged the performances by the German company, conducted by Dr. Hans Richter, at Covent Garden, terminate with "Tannhäuser" this evening, as the engagements of the artists expire on Saturday. During their visit Dr. Richter will have directed twenty performances, namely, two cycles of the "Ring" (eight evenings), four performances of "Lohengrin," three each of "Die Meistersinger" and "Tannhäuser," and two of "Tristan," and the interpretations, particularly those of the "Ring," will probably form the most memorable feature of the present season. Mr. Leoni's opera, "L'Oracolo," based upon the vivid but gruesome play, "The Cat and the Cherub," is in rehearsal, and may be expected next week, together with Gluck's "Orfeo." The latter will be given in French. Madame Kirkby Lunn will sustain the name part, while for that of Euridice Jeanne Raunay, the well known Parisian dramatic soprano, has been specially engaged.

Alick Maclean's opera, "The Hunchback," has been accepted for production at the Mainz Opera House, and will be performed there in the autumn. The composer in question has written several operas, the one most recently performed in London being "The King's Prize," based upon "Quentin Durward," which was given at the Royalty Theatre last year.

Sixty compositions have been submitted for consideration by the committee charged with the drawing up of the program for the orchestral concert of the Royal College of Music Patrons' Fund, which will take place at Queen's Hall on the 29th inst. The examiners have recommended for rehearsal works by Herbert Bath, Arnold Bax, A. von Ahn Carse, Benjamin Dale, Harry Farjeon, Henry Geehl, Joseph Hathaway, Cecil Hazlehurst, Herbert Ivey, John Ivimey, Harry Keyser, Harold Moore, Arthur Pratt, C. A. Rudall, Frank Tapp and Gustav von Holst, but, of course, room for all of these cannot be found in the program. It is stated that the number of compositions sent in by ladies since the inception of the fund is barely 3 or 4 per cent. of the total, the majority being songs.

Ernst von Schuch, the distinguished conductor of the Dresden Opera, is coming to London to conduct the concert which Kubelik is giving at Queen's Hall Monday evening.

An interesting recital will be given at Bechstein Hall Monday afternoon by Muriel Foster and Madame Chaminade. The favorite contralto will introduce a new song by her companion styled "Bonne Humeur" and Madame Chaminade is to play her new piano solos, "Pastorale," "Souvenirs Lointains" and "Caprice Humoristique."

Georgina Ganz's concert attracted many people to the house of Sir James Blyth in Portland place, where a varied selection of music was successfully interpreted by the concert giver and other well known artists.

Miss Henri van der Hoven, who gave a concert at the Queen's Hall Friday evening, although quite young, has already had an adventurous career. She was described, though scarcely appropriately, on the program book as "the modern Jeanne d'Arc." It appears that during the

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**GRACE LONGLEY,**

South African War Miss van der Hoven commanded a regiment of Boer Amazons, and that she was known as "Het Dockter van Zang" (the daughter of song). Further information revealed that she was taken prisoner and sent to East London, "where she sang herself into the hearts of the British officers and soldiers, who regretted the day of her release, when they lost a true and dear companion." Having thus peacefully closed her military career Miss van der Hoven has come to help to swell the number of vocalists who flock to our metropolis at this season of the year. She has a pure soprano voice, of good quality, which will improve with further training, and sings in a pleasing unaffected way. Mania Seguel, the gifted Russian pianist, played several pieces with brilliant effect.

An orchestral concert given at the Bechstein Hall last week and conducted by Thomas Beecham possessed a special interest of its own, most of the works performed belonging to a distant past and being unfamiliar. The program included Méhul's overture to "Stratonice," Praeliello's overture to "Nina," a symphony by Haydn, and a piano concerto by Mozart, the latter being played by Fanny Davies. Méhul was one of the most famous composers that flourished during the time of the French Revolution and the First Empire, and Praeliello one of the most popular operatic writers of the same period. The idea of bringing forward their works was an excellent one, although Méhul would have been better represented by his admirable overture, "La Chasse du Jeune Henri." If adequate support is forthcoming a series of concerts on similar lines will be given next winter. There exists so much excellent music which has been neglected that it should be easy to make up several most interesting programs.

Franz von Vecsey will make his reappearance in London next Saturday afternoon at the Queen's Hall. He will play Beethoven's violin concerto and Tartini's "Trillo del Diavolo." The London Symphony Orchestra will, on this occasion, be conducted by Charles Williams.

The directors of the London Symphony Orchestra announce a second series of symphony concerts, to take place at Queen's Hall, on the following dates: November 8 and 23, December 14, January 18 and 29, February 12 and 22, March 8 and 26. The conductors will be Arthur Nikisch, Fritz Steinbach, Ernest von Schuch, Hans Richter and Wassili von Sazonoff.

Lawrence Kellie, the well known singer and composer of songs, has arranged to give two recitals at the Steinway Hall, the first of which is fixed for Monday afternoon, the 26th inst., when he will be assisted by Carmen Hill, Lena Ashwell, Joseph Hollman and Stanley Hawley. Mr. Kellie has written several new compositions, which he intends to introduce at his recitals. He has also composed a light opera in two acts, which will probably be produced in London very soon. His second recital will take place Monday evening, July 10, when he will have the assistance of Constance Drever, Eva Moore, W. H. Squire and Kendal Grimston.

Landon Ronald will conduct the first performance of his new dramatic scene for baritone and orchestra, "The Lament of Shah Jehan," at Madame Albani's afternoon concert, to be given at the Queen's Hall on the 27th inst. This work has been specially written for Kennerley Rumford, who will sing it on this occasion. The poem is by Ian

Malcolm, M. P., and appeared originally in the Pall Mall Magazine.

Rosa Olitzka, who has lately been singing at La Scala, Milan, with great success, has returned to London, and will give a song recital at the Bechstein Hall Tuesday evening, the 20th inst., when she will be assisted by Henry Wittenberg, a violinist from Berlin, who will make his first appearance in London.

The centenary of Emil Hartmann, one of the most famous Danish composers, was recently celebrated at Copenhagen. Hartmann, whose music is very little known in England, was a prolific composer, and wrote operas, symphonies, overtures, cantatas, songs and other works. He was the father-in-law of Gade, one of Denmark's most celebrated musicians. Hartmann lived to a green old age,



HAROLD BAUER,  
Pen and ink caricature from life by Caruso.

and died in 1900, his son, who was also a talented composer, having predeceased him some two years previously.

#### Concerts for the Week Ending June 17.

##### WEDNESDAY.

Iona Robertson's matinee recital, Bechstein Hall, 3.  
Guildhall School Students' orchestral concert, City of London School, 6.

Trinity College of Music Students' concert, Bechstein Hall, 8.  
Beatrice Harford's concert, Steinway Hall, 8:30.

##### THURSDAY.

Francis Rogers and Bruno Huhn's song recital, Aeolian Hall, 3.  
Richard Temple's dramatic and humorous recital, Steinway Hall, 3:30.

Emma Barker's concert, 7 St. James' Square (by permission of

Earl Egerton of Tatton and the Duchess of Buckingham and Chandos), 3.

Dorothy Wiley's vocal recital, Bechstein Hall, 8:30.

##### FRIDAY.

Marie Busch's concert, Steinway Hall, 3:30.

##### SATURDAY.

Franz von Vecsey's orchestral concert, Queen's Hall, 3.

Herr von Zeur Muehlen's vocal recital, Bechstein Hall, 3:30.

Mozart Society, Portman Rooms, 3.

John Thomas' harp concert, Empress Rooms, Royal Palace Hotel, 3.

#### Concert at Sea.

NEW YORKERS participated at the concert aboard the steamer Princess Irene June 12, for the benefit of the fund for widows and orphans of the sailors of the North German Lloyd. Madame Cappiani assisted in arranging the program and helped in more material ways. Marguerite Hall, the widely known singer, sang, in addition to the program numbers, Mendelssohn's "Frühlingslied." The order of the program was:

Piano Selection, Aufschwung..... Robert Schumann

Mrs. Carl Staelnagel.

Vocal Selection, Le Chevalier Belle Etoile..... Augusta Holmès

Marguerite Hall.

Recitation, Lasca.....

Fritz Behr.

Piano Selection, Feuerzauber (Walkfire)..... Wagner

Dr. J. C. Hirst.

Vocal Selections—

Love, the Pedlar..... E. German

The Spring Has Come..... M. White

Marguerite Hall.

The Peasants of Oberammergau, a Brief Psychological Sketch.

E. E. Camerer.

Orchestra, National Airs.....

Ship's Band.

The sum of \$70 was taken up for the fund.

#### Reed Miller Engagements.

REED MILLER, the tenor, filled the following engagements during the month of May: May 3, concert Stony Point, N. Y.; 11, "Rose Maiden," Harlem Choral Society; 17, concert Columbia University; 24, concert Fishkill, N. Y.; 30 private musicale, Baldwin, L. I.

Tomorrow (June 29) he sings at Rochester before the New York State Music Teachers' Association. His other bookings for the summer include: July 19, "Joan of Arc," Ocean Grove, N. J.; 29, "Persian Garden" and "Stabat Mater," Round Lake, N. Y.; 30, concert Saratoga, N. Y.; August 1, Thousand Island Park.

Some recent press notices follow:

The music lovers of Fishkill and Matteawan were fortunate to have such an artist as Mr. Miller appear in concert here. Mr. Miller has the finest tenor voice ever heard here. He has an excellent voice and uses his vocal powers to advantage. He deserved the loud applause which was given and graciously sang an encore.—Matteawan Journal.

Fishkill will not soon forget the great pleasure Mr. Miller gave it last night. He was applauded to the echo.—Fishkill Herald.

Mr. Miller made a decided success in the "Rose Maiden." His voice is remarkably clear and sweet, and he uses the same with rare skill. He was repeatedly encored after his solo numbers and duet.—Selinsgrove Tribune.

#### From Madame Pappenheim's Studio.

FRIEDA STENDER has been engaged as soloist for the Saengerfest of the United German Singing Societies of Pennsylvania, held in Allentown, Pa., July 2 to 4. Miss Stender will also be heard in Chautauqua, N. Y., where she has been booked for the month of August. Dr. George C. Anthony and Mrs. Corinne W. Anthony have just closed a very successful season, and have been re-engaged for the sixth time to be the soloists at Spring Lake, N. J., for the summer months.

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tals, etc.

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## ARTHUR SHATTUCK IN EUROPE.

PARIS, June 10, 1905.

**A**RTHUR SHATTUCK, the talented American pianist, whose splendid success at the Salle des Agriculteurs has already been noticed in a short account to THE MUSICAL COURIER, has been winning other favorable press opinions, as may be judged further on.

Shattuck is a sympathetic, soulful pianist, and so brilliant withal that he charms and dazzles his hearers, as often witnessed in the larger salons of Paris, where he has frequently been heard during the past season.

He was born in Neenah, Wis., (United States), and before coming abroad he studied the piano with Fannie Bloomfield Zeisler, of Chicago, and later pursued his studies with Theodore Leschetizky in Vienna, during a period of five years. He has given concerts with extraordinary success all through Scandinavia which were honored by the presence of the entire royal family, the Countess Miranda (Christine Nilsson) and other celebrities. On his last tour through that country he was associated with Roberto Moor, the eminent American baritone, who is now singing at the Concerts Classiques at Aix-les-Bains, under the direction of M. Gaudry, and is engaged for the Opéra at Lyons this coming season.

Arthur Shattuck, on his recent Scandinavian tour, repeated the enormous success he attained there during his first visit two years ago, and this success so enthusiastically renewed speaks volumes for the bright and promising future he is destined to enjoy. His various appearances in Paris also have always been crowned with well merited success, expressed by his delighted audiences in no doubtful manner. Hearty applause, flowers and encores are a necessary adjunct to every program in which he participates. At his recent débüt in Paris (his concert given with orchestra under the direction of M. Chevillard) Mr. Shattuck called forth much favorable comment by his display of brilliant virtuosity, as also with his beautiful cantilene playing in the two concertos of Tschaikowsky and of Rubinstein. His brilliant octave performance in particular was remarked by all and pronounced marvelously clever. Yet the more sensitive and musical side of his nature is not less noteworthy and never fails to excite favorable criticism among his auditors. He is poetically expressive in sentiment and his touch responds sympathetically. He knows how to sing upon the piano, to caress and coax the keys into telling pretty love tales or of exciting them into stormy showers of brilliant cascades, as the spirit may move, or the music inspire, or the occasion require. In a word, Shattuck has "arrived," as the French would say, and has proved his musical and pianistic abilities in a manner not to be disputed. He certainly is a pianist of quality and a musician of high ideals, winning new friends with each appearance.

Some of the many press comments on Arthur Shattuck's piano playing are reproduced below:

After Gade's "Passion" overture, Arthur Shattuck played Tschaikowsky's melodious concerto No. 1 with orchestra. Shattuck's interpretation was admirable, both from a musical and technical standpoint. There was a style and festive air about his playing which only true born pianists possess. He scored a tremendous success.—The Copenhagen Politiken, November 20, 1904.

The American pianist, Arthur Shattuck, played Tschaikowsky's great and interesting B flat minor concerto, in which his excellent qualities proved themselves in the highest degree.

His splendid ability overcame all the technical difficulties in a masterful manner, and his big tone sounded rounder and more beautiful in the large hall. It seemed as though the orchestral background inspired him and filled his playing with warmth and freedom.—The Copenhagen Dansk, November 20, 1904.

The American pianist, Arthur Shattuck, soloist at the Palace concert yesterday, played Tschaikowsky's B flat minor concerto, which is stupendously long and equally difficult. Herr Shattuck cleared all the technical difficulties with great bravura and won genuine applause.—The Copenhagen Aften Posten, November 20, 1904.

Arthur Shattuck is a brilliant technician as well as an excellent musician.—The Copenhagen Middiporten, November 10, 1904.

The young American pianist, Arthur Shattuck, is already known

here in Copenhagen, having appeared two years ago in one of the Palace concerts. One could also have wished last night that he had played in the large hall with an orchestra as background.

His playing is great and broad in style and does not adapt itself so well to the more limited conditions of the smaller hall.

One hears at once that Shattuck is a pupil of Leschetizky. There is a clearness and precision in his touch as well as great power and control over his playing, which our audiences here do not often enjoy. He possesses excellent taste and his playing speaks a clear and intelligent language.—Dannebrog, November 10, 1904.

The young pianist, Arthur Shattuck, who gave a concert last night at the Musikalische Akademie with the American baritone, Roberto Moor, was a most agreeable acquaintance. His playing of the numbers of Chopin, Liszt, Leichtzky, &c., was stamped with

genuine as in those which demand the greatest vehemence and impetuosity. In the last movement of the Tschaikowsky the octave passage which forms sort of an introduction to the final strettino was performed in a marvelous manner.

Shattuck is a virtuoso of the highest order and of veritable importance.

This artistic evening will be a lasting souvenir for all who had the good fortune to be present.—Revue et Gazette des Théâtres, May 14, 1905.

DELMA-HEIDE.

## Klindworth-Scharwenka Pupils' Public Concert.

THE Klindworth-Scharwenka Conservatory has been giving public pupil concerts in Berlin at Bechstein Hall. The following programs will show the high standard of the school, in the matter of repertory, required of its pupils:

First concert, May 31.	
Sonate für Klavier und Violine (A-dur), I. Satz.....	Raff
Frl. Margarete Schneider und Frl. Gertrud Warburg.	
(Sonaten-Klasse M. Mayer-Mahr).	
Kreisleriana, op. 16 (Nos. 1, 4, 5, 6, 7).....	Schumann
Frl. Johanna Reinhold (Klasse Prof. W. Leipholz).	
Arie aus Der Freischütz.....	Weber
Frl. Margarete Encke (Klasse Frau Prof. Blanck-Peters).	
Nocturne Cis-moll .....	Chopin
Etude F-dur .....	Chopin
Frl. Martha Schaarshmidt (Klasse Prof. J. Kwast).	
Konzert für Violine (D-moll).....	Vieuxtemps
Herr S. Czeslar (Klasse Konzertmeister M. Grünberg).	
Präludium und Fuge D-dur.....	Bach d'Albert
Romanze Fis-dur .....	Schumann
Spinnlied aus Der fliegende Holländer.....	Wagner-Liszt
Frl. Hedwig Klimek (Klasse A. Foerster).	
Frl. Schäffler .....	Schubert
Frl. Elisabeth Clarus (Klasse A. Sistermans).	Mendelssohn
Aus Sturm-Not .....	Jul. Wolff
Aus Frau Holde .....	Baumbach
Frl. Elisabeth Steinbach und Frl. Clara Paalow.	
(Klasse M. Lippert, dramat. Lehrerin f. d. Schauspielschule.)	
Scherzo H-moll .....	Chopin
Frl. Erna Klein (Klasse Prof. Ph. Scharwenka).	
Arie aus Paulus.....	Mendelssohn
Frl. Agnes Orthmann (Klasse A. Sistermans).	
Second concert, June 2.	
Konzert für Violine, II. u. III. Satz.....	Mendelssohn
Cecil Burleigh (Klasse Konzertmeister M. Grünberg).	
Arie aus Die Schöpfung.....	Haydn
Herr H. Jarsking (Klasse A. Sistermans).	
Konzert für Klavier (G-moll), I. Satz.....	Saint-Saëns
Elsa Satz (Klasse M. Mayer-Mahr).	
Sonate für Violoncello .....	Corelli-van Lier
Etude-Caprice .....	Goltermann
Miss M. Pattison (Klasse J. van Lier).	
Konzert für Klavier (Cis-moll), op. 80.....	X. Scharwenka
Herr S. Niranstein (Klasse Prof. X. Scharwenka).	
Konzert für Violine (D-moll), I. Satz.....	Bruch
Herr Walter Detlefs (Klasse Konzertmeister M. Grünberg).	
Sonate As-dur, op. 110.....	Beethoven
Herr O. Klemperer (Klasse Prof. J. Kwast).	
Arie aus Hans Heiling.....	Marschner
Herr M. Mendelssohn (Klasse Prof. Eugen Brieger).	
Nocturne C-moll .....	Chopin
Ballade H-moll .....	Liszt
Herr G. Wahliström (Klasse A. Foerster).	
Arie aus Euryanthe .....	Weber
Herr H. Jarsking (Klasse A. Sistermans).	
Sonate für Klavier und Violine (G-moll), I. Satz.....	W. Berger
Frl. W. Flatow und Frl. G. Warburg (Sonaten-Klasse M. Mayer-Mahr).	

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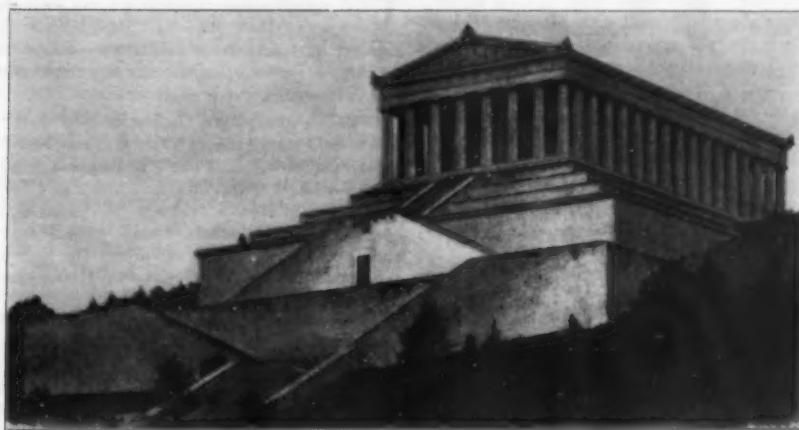
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WALHALLA, REGENSBURG, NEAR MUNICH, GERMANY.

MUNICH, JUNE 5, 1905.

ALTHOUGH the musical season practically ended the middle of April, concerts of greater or less importance have straggled along through the month of May, and have been well attended. The Opera, too, will continue, the last performance to be given June 29. Then there will be an interval of rest until the opening of the Wagner festival at the Prinzregenten Theatre, August 7. But as yet the "morte saison" can hardly be said to reign in full force.

Of course the Schiller Centennial celebration has been the theme of paramount interest for the last six or seven weeks. It opened April 15, with the performance of Schiller's dramas at the Prinzregenten Theatre, in all of which Ernst von Possart, intendant of the Royal Opera, appeared. "Die Räuber," "Die Verschwörung des Fiesko zu Genua," "Kabale und Liebe," "Don Carlos," "Wallenstein," "Mary Stuart," "The Maid of Orleans," "The Bride of Messina," "William Tell," and "Demetrius" (the last, followed by "Das Lied von der Glocke") were presented in turn, with wonderful effectiveness. The stage settings, which were under Possart's personal direction and supervision, were of unrivaled magnificence; and his own inspired acting lent a power, a dignity and a reality to the scenes enacted, to make them haunt the memory of the audience for many a long day.

The performance of the entire series covered a period of nearly thirty days, the last being given May 13.

Monday, May 15, was given in the Odeon Hall, in honor of the immortal poet, a séance half musical, half dramatic in character. It opened with Schiller's poem, "Die Ideale," recited by Ernst von Possart, and followed by Liszt's symphonic poem of the same name, founded on Schiller's creation. Then came Goethe's "Epilog zu Schiller's Glocke," declaimed by Possart; and finally Beethoven's "Ninth" symphony. The concluding chorus of the last—that wonderful linking of Schiller's "Ode to Joy" with Beethoven's immortal music—was sung by the Porgeschen Chorverein, the Verein der Musikfreunde and the chorus singers from the Royal Opera. The soloists were Fräulein Seybold, Frau Preuse-Matzenauer, of the Opera; Karl Kennerknecht and Herr Banberger, of the Opera. I attended only the general rehearsal of the preceding day.

The symphony received a noble rendering at the hands of the Royal Opera Orchestra, under Felix Mottl's leadership. The chorus work was unfortunately, however, not quite up to the mark. It lacked the freshness and vitality, the exuberant intensity, the ecstatic intoxication of joy, which characterize the glorious finale of Beethoven's greatest symphony. Taken throughout, however, the whole program was excellently given, and the séance was a great success. As was to be expected, the hall was packed to suffocation, and as its sole ventilation consists in the draught with which the backs of those persons seated at the end of the hall are occasionally regaled during the opening and shutting of the door by the usher stationed there to admit late comers, the resulting equatorial temperature might readily

account for any wilted enthusiasm on the part of the singers.

A very impressive feature of the Schiller festivities was the demonstration of the university students in honor of the illustrious dead. About 9 o'clock at night, May 9, the anniversary of his decease, the students gathered in bands, wearing the picturesque costumes and variously colored caps designating their respective corps, and marched in torchlight procession to the Königsplatz, on the north side of which stands the massive Gyptothek—in form reminding one somewhat of a Greek temple—and facing it on the south is the imposing building of the Secessionist School of Art.

Under the broad colonnade of this latter, at the top of the lofty stairway, was placed a crowned bust of Schiller, heroic size, behind which the walls of the building formed a striking background, hung from end to end with garlands and streamers and illuminated with flashlights of different colors. These last threw a weird radiance over the scene presented by the vast platz, with its variously assorted assembly—the groups of gaily attired students, some on horseback, some on foot, bearing aloft the banners belonging to their different orders; the stream of carriages that mingled in the procession; the cohort of mounted police in their shining steel helmets; and the shifting crowd of onlookers—all dominated by the silent marble face which looked down upon them from its pedestal in calm, still majesty.

As soon as the procession had filed into place, a band of children, fifty to eighty in number, stationed in front of the building near the statue, sang a grand choral hymn in honor of Schiller, composed expressly for this occasion, by Simon Preu. The music was touching and effective in character, and was rendered yet more so by the sweet child voices, which sang with admirable precision and expression.

A short address in eulogy of Schiller followed, and then a fine chorus of men's voices intoned Mendelssohn's "Gesang an die Künstler." At its conclusion, after a short pause, the procession formed again in marching order, and retired as it had come, the masses of eager spectators dispersed, and the stately crowned effigy of him whom they had come to honor was left to keep solitary watch over the deserted platz, under the light of the stars.

Heinrich Kiefer, the cellist, with August Schmid-Lindner, pianist, gave a concert in the Bayerischen Hof, May 18. The program consisted of Beethoven's sonata in A major, op. 69; Brahms' in F major, op. 99, and a sonata in G major, op. 25, by Jean Louis Nicodé.

"Il Trovatore" was given that same evening at the Royal Opera, with Herr Brodersen as the Count, Fräulein Geiger as Azucena and Herr Walter as Manrico. Frau Verhunk, of the Breslau Opera, sang as Leonora.

It was not a wholly satisfactory performance, though very good in parts. Walter was really excellent in several scenes, and in one of his arias achieved quite a "thrilling

climax." I had not heretofore supposed him capable of such fine voice quality or so much dramatic fire and energy as he then displayed. He redeemed himself later for this outburst by an abominable rendering of the popular "Adio," which he sang without a trace of expression and at automobile rate of speed.

Fräulein Geiger was a superb Azucena. Possessed of a remarkably fine and powerful contralto voice, she is likewise marked by rare dramatic ability, and her performance of her role was the feature of the evening.

The wild enthusiasm that prevailed in the crowded audience at the conclusion of the performance was a curious commentary on the creed of Teutonic distaste for Italian opera, above all, early Verdi opera.

The following week opened with the "Meistersinger." Fritz Feinhals, as usual, appeared as Hans Sachs, and Knotz as Walther von Stolzing. Bender took the part of Pogner, Geis that of Beckmesser, and Hofmüller that of David. Eva was represented by Fräulein Kothoth, and Magdalena by Preuse-Matzenauer.

All the singers fitted remarkably well into their respective roles, which fact, combined with the superlatively beautiful stage settings to make the performance of the opera a distinguished success.



Richard Wagner's birthday, May 22, a "Nationaldank," was offered to the memory of the great composer in the form of a grand memorial "Vortrag" given in the Odeon, under the patronage of the Princess Rupprecht. The evening opened with the reading by Ernst Schrumpf of Wagner's oration, December 15, 1844, in honor of Weber, on the transportation of the latter's remains from London to Dresden. This was followed by Wagner's great chorus for men's voices, "An' Weber's Grabe," which was admirably sung by the Munich Lehrergesangverein, conducted by Prof. Viktor Gluth.

Director Schrumpf then read Wagner's oration at the laying of the cornerstone of the "Bühnenfestspielhaus," at Bayreuth, May 22, 1872. Schrumpf's repetition of the two discourses, while not at all dramatic, was still agreeable, and was listened to with the closest attention.

Beethoven's "Eroica" symphony was next performed by the Royal Opera Orchestra, led by Mottl, and a finer rendering of it I have never heard. The enthusiasm at its close was tumultuous and Mottl was tendered a right royal ovation.

The evening closed with "Das Libesmahl der Apostel," that sublime work composed by Wagner in 1843, and whose inspired grandeur dwarfs all powers of description.

In the first part, where the vast chorus of male voices is heard without accompaniment, the effect produced by the mighty vocal harmonies is one of awe striking majesty and solemnity, and in the latter part, when the orchestra likewise takes up the tale and the voice of the violins blend in rushing cadence with the singers' chant, the soul thrilling magnificence of the refrain must be heard to be realized.

The Lehrergesangverein's rendering of this heroic composition under the leadership of the venerable Gluth was in itself a masterpiece.



The performance of "The Magic Flute" drew a large audience to the Royal Opera May 28. The interest of the occasion was largely centred in the début of a new singer, Herr Grosch, from Nuremberg, who was to appear as Tamino. In general the young man acquitted himself of the ordeal in a very creditable manner. He has a voice of excellent quality, of the tenore robusto type, and frequently showed that he could use it to good advantage. One could have wished at times for more warmth and fervor in his singing, but at others he displayed so much that his deficiencies may perhaps be attributed to the nervousness natural at a first appearance.

On the whole, his Tamino compared very favorably with that of Walter, who is considered excellent in this part.

Herr Guth, from the Royal Opera in Altenburg, who sang as Sarastro, has a noble bass voice and sings with expression and feeling. His voice and style remind one of Paul Bender.

Bosetti scored her customary success as the Queen of Night. The scenery of the opera was, of course, elaborate-

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ly-beautiful, but it appeared to be less carefully staged in details than I have hitherto seen it given here.

The Kaim Orchestra is summering at Kissingen, and having a very busy holiday into the bargain, the Government having engaged it for a series of concerts there, to last through the present season. The orchestra while at Kissingen is conducted by Peter Raabe. Hofrat Kaim, the proprietor, has recently, I understand, received an invitation from Brussels for the orchestra to give one or more concerts there during the summer.

The "Nibelungen Ring" is at present being given at the Royal Opéra, with its usual success. The "Rheingold" was produced last Thursday and was followed by the "Walhküre" the next evening. "Siegfried" was given yesterday, and Tuesday we shall have the "Götterdämmerung."

Possart gave a last "Schiller Evening" in the Vierjahreszeiten Hall, June 3, at which he recited the "Lied von der Glocke," "Die Teilung der Erde," "Die Worte des Glubens," "Die Ideale" and others, concluding with Goethe's "Epilogue." A large and enthusiastic audience was present, who treated Possart to great applause.

The festival of the Allgemeine Musikverein, which began at Graz May 31, was a success. The next year's festival is announced to take place at Essen. ETIENNE.

#### Schumann-Heink's Season.

MADAME SCHUMANN-HEINK sailed on the steamer Deutschland, Thursday, June 22, after a season of forty weeks in comic opera. Altogether the contralto sang in 284 performances, for which she visited nineteen States and Canada. Performances were given in eighty-nine cities, as follows: New York, 64; Chicago, 30; week stands, 10; three night stands, 5; two night stands, 4; one night stands, 65. Altogether the prima donna and her company traveled 12,143 miles. Records for receipts were broken in Williamsport, Pa.; Reading, Pa.; Wheeling, W. Va.; Altoona, Pa.; Youngstown, Ohio; Wheeling, W. Va.; Altona, Pa.; Youngstown, Ohio; Allentown, Pa.; Janesville, Ohio; Newark, Ohio; Akron, Ohio; Erie, Pa.

On Good Friday, at a return engagement at Wheeling, W. Va., the receipts were within \$39 of the record newly established at the first engagement.

Madame Schumann-Heink goes direct to her villa at Koetschenbroda near Dresden, Germany, which is entirely furnished with articles she has taken with her from America from time to time. Upon this voyage she carries with her a large selection of American cut glass ware, American woolen blankets, American rugs, American dress goods, and, lastly, a pair of distinctly American dogs, Boston terriers.

She will devote her entire time to rest and recreation, having refused all engagements for the summer, among them Covent Garden, Munich Wagner festivals, a series of concerts in Portland, Ore., and also in Chicago, and many offers for resorts and summer homes.

Madame Schumann-Heink's next season will begin in Brooklyn, September 25, again under the management of F. C. Whitney, at first in "Love's Lottery," and later she

will open in Chicago with a new opera containing a tragic scene.

During her stay abroad she will visit Madame Wagner at Bayreuth, where she is to appear in the Wagner festivals of 1906, and will make arrangements for the study and schooling of a number of beautiful American voices she has discovered during the season.

#### VERDI MONUMENT.

If the Italians in New York do not raise the money for the new Verdi monument, by Pasquale Civiletti, of Palermo, it may not come to New York after all. Civiletti's design appears to be a work of high artistic merit. Figures of characters in several of Verdi's operas are standing on the column beneath the statue of the great



VERDI MONUMENT.

By Pasquale Civiletti, of Palermo. May come to New York. Verdi himself. Carrara marble and colored Sicilian stone are effectively used. Let the rich Italians make haste and bring this symmetrical and beautiful monument to New York. As it is New Yorkers are weary of gazing at monstrosities in stone and bronze.

#### The New York College of Music.

THE annual commencement concert took place at Mendelssohn Hall, June 14. The hall was filled to overflowing, as is always the case at the musical affairs of this flourishing institution, now under the direction of Carl Hein and August Fraemcke.

J. F. Kuehne played Bach's Toccata in D minor with finish, with command of keyboard and pedals. The first movement of Mendelssohn's D minor trio was played by Mamie Fischer, Pearl Atkinson and Sadie Goldstein, calling forth enthusiastic encore. An aria by Delibes was sung by Rosa Wald, whose voice gave evidence of careful training, flexibility and sweetness. The first movement of the A minor concerto for piano by Hummel was played in fine fashion by Gertrude Tureeck. Nicholas Kratka played Vieuxtemps' fantasia from memory with skill. A vocal duet, by Gounod, was sung in charming manner by Grace Davis and Elizabeth Bennett. Ethel Fitzhugh showed brilliancy in Liszt's rhapsodie No. 12. Mamie Fischer played well the first movement of the Mendelssohn violin concerto, followed by Gertrude Hinz, who sang "My Heart at Thy Sweet Voice," by Saint-Saëns, with a voice of promise. Little Miss Wadsworth played Schumann's piano concerto with skill. Dr. Emanuel Baruch delivered an address to the graduates in well chosen words, and the concert, most artistic in every respect, closed with Bargiel's chorus for women's voices, "In Spring," charmingly sung.

#### Schlesinger Muscale in Paris.

SEBASTIAN B. SCHLESINGER, the composer, gave recently a muscale and dinner at his home in Paris after a visit to Italy. His guests included the Marquis and Marquise Paulucci di Calboli, M. Monod, Conseiller d'Etat, and Madame Monod; Colonel and Mrs. Mapleson (née de Koig), Mrs. William I. King, Mr. and Mrs. Spalding, Miss Schlesinger, Mrs. Boehringer and other well known people. The dinner was followed by a muscale. Mr. Schlesinger was heard to advantage in several new songs, and his gifted daughter, Mlle. Méril, delighted all by her beautiful and artistic singing, in particular an "Ave Maria," composed for her by her father. Albert Spalding, the young violin virtuoso, was also greatly applauded.

#### Mr. Spiering to Europe.

THEODORE SPIERING left for Germany on the Patricia on Saturday. Mr. Spiering's visit to Europe is not for pleasure, but to appear abroad as violinist soloist, composer and conductor, and concerts will be given in Berlin, London, Brussels and other large cities. Mr. Spiering has been a resident of Chicago for thirteen years, and has played and conducted throughout the West, and is among our prominent musicians. A number of pupils and Mr. Spiering's wife and daughter go with him.

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## WASHINGTON.

WASHINGTON, D. C., June 23, 1905.

**RACE DYER-KNIGHT**, of Washington, is in London doing everything in her power to increase her musical value as vocal soloist. She is looking up old English folk lore and making a collection of song cycles for mixed quartet with and without orchestral accompaniment. She is studying for the present with Victor Maurel, whose style appeals to her. She has planned other work for later on. Meantime she has been entertained at many at homes, garden parties, &c., London being in full season. She has sung at a garden party given by Lady Victoria Murray at her town residence recently and is invited to sing at the Earl of Dunmore's. A concert with Georg Fergusson is talked of. Mrs. Knight has met several friends of her Paris study days, where she was known for her beauty, style, voice and manners. At the Marquise Machetti's, for example, music parties were regular, and the young American was a favorite. Harold Bauer is among the artists of whom Mrs. Knight speaks with enthusiasm. She is hoping to coach in ballad with Tosti before leaving London.

**Elizabeth Patterson**, also a Paris trained vocalist, now of New York and Washington, has been having some new photographs made, in toilette used in recent concerts. Miss Patterson sang last season in Washington.

**Genevra Johnstone-Bishop** has left Washington for California. Among the vocal students of this season she names Bertha Bristow, a scholarship pupil, mezzo soprano, studying "Paul and Virginia"; Josephine Wilmarth, soloist of St. Matthew's Church, soprano; Bessie Hanley, who comes three times a week from Baltimore, and Miss O'Banana, possessor of a valuable mezzo organ.

**Signor Cortesi**, the Italian singing teacher in Washington, illustrates all his vocal exercises, even the most difficult. He has a baritone voice developed, he claims, by the method he now teaches. He sings easily from low F to B flat. His method is based upon a knowledge of anatomy and physiology, and his system of breathing is highly spoken of.

**Carolyn E. Hains**, of 1744 Corcoran street here, and an advanced pianist, would like to play through the summer with some violinist remaining in the city. Miss Hains is fitting herself for the skillful piano work required in duo or accompaniment with instrumental and vocal work next season.

**Emma Prall Knorr** is held in high esteem as an accompanist of this character. A skilled musician, she is endless in ambition and industry, and has the temperament required; also the technic and interpretative faculty.

**Marie Luise Heinrich** works the year round at coaching and accompaniment, and enjoys every moment of it. D'Albert, as a friend of her family, was one of those to see the coming talent of this musician.

**Clara Drew** has a large repertory of vocal work and is constantly adding to it. She has a noble style and voice, and literature of the best. This is a singer who would be invaluable in connection with the Bach "Passion" music and oratorio affairs here and in Baltimore next year. Miss Drew is far beyond the ordinary ballad singer. Mary Carden and Susan Roccamore are two young vocalists of this season who do credit to the teaching of Miss Drew. She

is contralto soloist in the Church of St. Aloysius, under the direction of S. J. Kübel.

**Helène Maguire**, dramatic soprano, trained in opera, is a relative of Mr. and Mrs. Joseph Travers, of Boston. She studied in Italy under Bimboni. Miss Stuart, daughter of the superintendent of schools here, is soloist at the Church of St. Thomas, where Edward Varela, nephew of John Philip Sousa, is choirmaster. Alice Robbins is organist. Mendelssohn's "Attila" was recently given by the choir with solos, string quartet and vested chorus.

**Sallie Bradley McDuffie** is working hard to make much of her opportunities as choir director of a Vermont avenue church. Mrs. Sparks is organist. Mrs. McDuffie is earnest and enthusiastic in all she does and has become an established feature in Washington's music life.

**Mrs. A. T. Gage** is the attractive soloist of St. Andrew's.

**Mrs. Routt Johnson** and Mrs. Hope Hopkins Burroughs are two piano teachers who make more than teaching work of their class work. Both are exceptionally alive and capable. Georgia Miller, the Clavier school head, is to spend the summer in Denver illustrating her valuable department of work there. Elizabeth Troutman, Margaret Thompson, Elsie Weaver, Josephine Tomlin, Miss Bender and Miss Dony were among pupils of Mrs. Burroughs' last piano recital of whom she was proud.

**Florence Fox**, the music lover of Philadelphia, has passed through London on her way home after a trip to Paris.

**Avis Wheaton**, sister of Mrs. Governor William Sprague, is going to the Philippines with the Taft expedition, and will continue the trip around the world before her return.

The outdoor Shakespearian performances in Chevy Chase have succeeded beyond expectations and are to be continued. Old Shakespearian songs are a feature.

**Irene Hayward**, of Canada, is the accomplished and intelligent professor in dramatic work at the Academy of the Holy Cross. It was under her management and direction that Tennyson's "Princess" was successfully given at the Academy recently. Miss Hayward has rare artistic intelligence and depth of sincerity. The commencement exercises of this school were in every way excellent. The address made to the girls was one of the most simple, powerful and practical in this line of things of this season. The music was largely strings—harp and violin in admirable combinations, and with and without vocal work.

**Mrs. Ramsdell** is an instrumental teacher here who merits its attention, who is alive to progress, gentle and enthusiastic. She keeps one day in the week from teaching for friends and for self improvement. A good idea. There should be a music teachers' association in Washington.

The resolution of the careless and intrusive male orchestra at affairs would be an orchestra of young ladies, who would feel an interest, would rehearse, would have some reverence for the poetry of things and who, besides being decorative to a degree, would pay attention and obey orders. They might even be induced once in a while to glance at the conductor, if good looking.

**Creatore's** musical company is booked up to the end of August. Milwaukee, Louisville, Indianapolis, Toledo, Columbus and further West will be privileged to have him during this period. His work was interrupted in Milwaukee by fire at the Exposition Building. An effort was made to get him to Washington for the broken weeks, but the route was too closely planned. Upon thought of his music and the way he regards it interest in all the other movements dies out.

FANNIE EDGAR THOMAS.

**Guglio Ricordi**, one of the Milan Ricordis, is threatened with blindness, and is about to submit to an operation for cataract.

## MAUD POWELL AT CAPE TOWN.

CAPE TOWN, South Africa, May 31, 1905.

**Maud Powell**, the distinguished American violinist, and her company arrived here yesterday, and in the evening (May 30) gave the first concert before an immense and enthusiastic audience. Three more concerts are to be given in Cape Town, and then comes the tour of eight weeks. The itinerary includes: Pearl, Worcester, Beaufort West, Kimberley, Bloemfontein, Kroonstad, Johannesburg, Krugersdorp, Potchefstrom, Pretoria, Boksburg, Standerton, Ladysmith, Pietermaritzburg, Durban, East London, Queenstown, King Williamstown, Grahamstown and Port Elizabeth.

Criticisms from the Cape Town papers will be published Wednesday next.

## German Conservatory Concerts.

**Carl Hein** and August Fraemcke, the directors of the New York German Conservatory of Music, had reason to be proud of the satisfactory commencement concert, Mendelssohn Hall, June 23. The hall was crowded with an appreciative audience, which listened to a varied and agreeable program, composed of piano, violin, vocal solos, two violin and two piano pieces and trios, recitations, and finally "Walther's Prize Song," arranged for string orchestra. Where so many excelled it is difficult to discriminate in cursory mention; suffice it that the high mark set at this school was attained. The names of the participants, in the order of the program, were as follows: Miss L. A. Turner, Anna Dauner, Frieda M. Weber, Marie M. Wilkins, Norma Sauter, Rose A. Held, Emilie M. Decker, F. Flein, E. Effler, Henrietta Kahler, Irvin F. Randolph, Anna B. Klussmann, Mrs. R. H. Newcombe, S. Reid Spencer, O. F. Stahl, Josef C. Landwehr, Helena Beck, C. F. Schau, and in the "prize song," first and second violins, Misses Bates, Dodd, Effler, Eldridge, Hasenclever, Klein, Lohmann, MacDonald, Orth, Quinn, Reuhl, Sauter, Stewart, Strohner, Wuesterhoefer; Messrs. Bossi, Brainerd, Breitenbach, Freund, Goldram, Hennig, Hessmann, Hoffmann, Johnson, Kratka, Landwehr, Minderman, Noe, Scholder, Papstein, Pero, Schulenburg, Stahl, Vaderson, Wolff, Stern; violas, Messrs. Schmidt, Stutzer; 'cellos, Miss C. Sauter, Messrs. Borchard, Kneppeler, McGrath; piano, Grace Shad.

B. Russell Throckmorton, in the name of the directors, presented the certificates, diplomas and gold medals to the following: Gold medal, Helena Beck; diplomas, Elizabeth Swade, Frieda M. Weber, Irvin F. Randolph, Josef C. Landwehr, Marie M. Wilkins; certificates, Inez A. Turner, Henry Schulenburg, Anthony L. Scarmolin, Ida Strahan, Lela G. Shaw, Emily Zeller, Mrs. Thomas J. Kennedy, Henrietta Kahler, Gertrude Sulzbach, Mary V. O'Keefe, Letitia E. Hawkes, Ida H. Paul, Anna L. Dauner, Adele Wimmer, Florence M. Scheele.

It is announced that there will be two concerts marking the opening of the season of 1905-6, at Carnegie Hall, Sunday evenings, October 29 and November 4, in which sixty members of the Philharmonic Orchestra will take part, assisted by these members of the faculty: A. Fraemcke, pianist; H. von Damek, violinist; Karl Griener, cellist; with Carl Hein conductor of the orchestra.

The first production of "Parsifal" at Amsterdam took place on June 20, the press being excluded. Holland is therefore the second country that has infringed upon the Bayreuth claims.

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## THE DUNNING DEMONSTRATION.

THE large audience present at the demonstration of the pupils of the Dunning System for Beginners in the Woman's Union, Buffalo, Saturday, June 17, proved that a "prophet" can be "received in his own country." There can be no doubt that the present age demands an advancement in the method of teaching music equal at least to that made in other subjects and that a system which meets these requirements as fully as does the Dunning system is not to be slowly accepted. Mrs. Dunning herself was in charge of the program, and in a charming manner peculiarly her own stated some of the underlying principles and methods used in her work.

The program gave a glimpse of the class work in chord formation, scale building, ear training, transposition in major and minor keys, hand training, rhythm and a knowledge of composers which was a revelation to many. The real surprise, however, came in the piano work, which gave pleasure from beginning to end. The Dunning system is not a theory alone; it is practicable. The first half of the program was given by children, with one or two exceptions from five to seven years of age, who had studied only during last winter. The position of the tiny hands, the phrasing, accent and clearness of tone gave such expression to the music as might be expected from much older performers. The second part of the program was given by pupils of the second year, and were from eight to eleven years of age. There was the advancement in technic which might be expected by continuing the work the second year. It was apparent to the most skeptical that such results could not be acquired by rote, but must come from a thorough knowledge of the construction of the music and a sympathy with the composers. The demonstration was a revelation to many and made converts of those who were prejudiced against musical kindergartens, knowing of such where the serious thought of music is lost sight of in the nonsensical and silly twaddle given the pupils as musical instruction. The ensemble in general was highly creditable. Blanch Rice was in charge of the classes. The program was:

Spanish Dances, four pianos..... Moaskowski  
Mildred Cowan. Dorothy Seeley. Amy Tresise.  
Helen Garrett. Ruth Barnhart. Edith Walker.  
Louise Tresise. Gwendolyn Boardman.  
From Woods and Flowers..... Lege  
Elizabeth Waason.  
Tonic Triad and Dominant Seventh Chord in any key..... Mildred Lee.  
Song—Staccato and Legato..... Class.

Melody to be played in any key, major or minor..... Margaret Read. Melba Hodge. Marian Matthews.  
Schmetterlinge..... Lege  
Duet, Happy Meeting..... Sartorio  
Ear training. Mildred Lee, played by Mildred Cowan.  
Transposition of same. Esther Nash.  
Trio, four pianos..... Esther Nash. Margaret Buffington.  
Melba Hodge. Marian Matthews. Margaret Read.  
Geraldine Lewis. Elizabeth Waason. Evelyn Heath.  
Eleanor Dewey. Dorothy Knox. Jessie Graham.  
Fantastic Idols..... Henry van Gael  
Time Exercises. Margaret Buffington, Esther Nash.  
The Gypsies..... Max Frank  
Memory Exercises. Margaret Buffington.  
Interesting Facts in the Life of Wagner. Esther Nash.  
Pilgrims' Chorus from Tannhäuser..... Wagner  
Helen Estee.  
Duet, four pianos, Pizzicati, from Sylvia..... Leo Delibes  
Mildred Cowan. Gwendolyn Boardman. Amy Tresise.  
Helen Garrett. Evelyn Heath. Edna Steele.  
Louise Tresise. Una Martin.  
La Cinquanteine..... Gabriel-Marie  
Mildred Cowan.  
Nocturne, B flat..... Field  
Tarantelle..... Heller  
Solfeggiotto. Louise Tresise.  
Jour de Fête..... Ph. Em. Bach. Anton Strelzki  
Interesting Facts in the Life of Mendelssohn. Helen Garrett.  
Ruth Barnhart.  
Aus Flügeln des Gesanges..... Mendelssohn  
Amy Tresise.  
Spinning Song..... Ellemereich  
Geraldine Lewis.  
Duet, four pianos, Dornröschchen..... Otto von Walden  
Helen Estee. Una Martin. Evelyn Heath.  
Dorothy Seeley. Edith Walker. Edna Steele.  
Mildred Tindle. Eleanor Dewey.  
Marching Song.....

## JERSEY CITY.

JERSEY CITY, June 24, 1905.

MARY L. LOCKHART, an accomplished pianist and teacher, who has studied with Count Emil Zawadil, of Poland; Pierre Douillet, of France, and Bruno Oscar Klein, of New York, and theory and composition with Carl C. Müller, also of New York, presented an interesting class of pupils at her recent recital at the People's Palace. The assisting artists were Stacey W. Page, baritone; Robert Allardice, violin, and Walter Hankin, cello. Miss Lockhart performed the piano parts with Messrs. Allardice and Hankin in compositions by Schubert, Schumann and Mendelssohn. The ensemble was excellent. Miss Lockhart's finished musicianship was also displayed when she united her pupils Thomas Dorward, Florence Smith and Saidee Barney in duets by Beethoven, Schubert and Low. Liszt's Second Hungarian Rhapsody (eight hands) was brilliantly played by Miss Lockhart, Miss Oakley, Miss Fuller and Miss Brown. Piano solos were played by the following pupils: Elmer Meyers, Helen McLaughlin, Marjory Lockhart, Constance Hoar, Olive Holt, Emma Erb, Florence Smith, Bertha Titus and Saidee Barney. The social part of the pleasant afternoon was looked after by the reception committee, Captain A. J. Newbury, John T. McLaughlin, Frederick A. Hoar, John W. Barney and James A. Lockhart.



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## KANSAS CITY.

KANSAS CITY, June 22, 1905.

PUPILS of Gertrude Graham gave an invitational recital in the auditorium of the University Building. Gladys Baldwin, violinist; Louise Heaton, organist; Ida Jimeison, pianist, and the Arlington Choral Club assisted in the program.



The testimonial concert to Anna St. John was successful. She is one of the most accomplished younger pianists of the city. She has been a pupil for some years of Edward Kreiser, and she will leave soon for Berlin, where she will study with Leopold Godowsky. Miss St. John's numbers included Chopin's ballade in A flat, the Schubert-Liszt "Angel of Beauty," and Raff's "Polka de la Reine." Mr. Kreiser, Joseph A. Farrell, baritone; Anna Langhorne and Ina Few assisted.

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## BUFFALO.

**BUFFALO**, June 21, 1905.

TRENUOUS days these for the "sweet girl graduate" and amateur pianist, who must justify the hopes of parents and teachers by a public appearance. Aeolian Hall was filled Tuesday night with the friends of Ch. Armand Cornelle and his pupils, whose program covered eighteen numbers. No encores were allowed. There were seven amateurs, who did good work, notably little Helen Mannheim, who played "At Evening," Paderewski, in a manner which proved that her "thinking cap" is of some use to her, and that she will never be a merely mechanical pianist. The entire recital was excellent. Space limits forbid individual mention.

The composers were Thomas, Paderewski, Hofmann, Gruetzmacher, Kornatski, Gottschalk, Mendelssohn, Beethoven, Moszowski, Chopin, Liszt, Schubert-Tausig and Grieg. Splendid work was done by the advanced pupils, the Misses Allen, Bell, Schaefer, Gillig, Adams, Schwald, Farrington, Schiebel and Lowry. The program numbers worthy of special mention were Grieg's concerto first movement, Florence Farrington, second piano Ch. Armand Cornelle; Liszt's "Hungarian Fantaisie," Sarah Schiebel, second piano, George Lowry; Mendelssohn concerto, G minor, George Lowry, second piano Miss Schiebel. During the winter these pupils have organized a study club, and once a week, on Sunday afternoon, have met in their teacher's studio, he being present, for practice and criticism. Three pupils have been the critics of the performance of the other nine, the aforesaid critics, with music in hand, reading and noting every defect of a pupil's playing a memorized composition, one of twelve, no one knowing what was to be called for.

The result shows the benefit which has been derived, there being greater confidence and repose of manner. This club has the honor to be affiliated with the City Federation of Clubs, the only musical one thus far admitted.

Tonight H. Collier Ground, the organist of Holy Angels' Church, will give his first pupils' recital at Catholic Institute Hall. The program is excellent and well suited to young performers. Van Gael, Heller, Engleman, Jensen, Kussner, Gruetzmacher, Scotson-Clark, Schutt, Gottschalk, Nevin, Mendelssohn, Chopin and Grieg. The participants will be Messrs. Kerr, Pfohl, Greenough and Allmendinger, the Misses Creehan, Hager, Hennessy, Anderson, Klein, and Hannan. If Mr. Ground's pupils play as well as his "chancel choir" sings he can be congratulated on the thoroughness of his instruction.

Calvé will come to Buffalo for a concert Thanksgiving night.

Next week will witness the gathering of all interested in the seventeenth annual convention of the N. Y. M. T. A. in Rochester, official headquarters, Powers' Hotel. About 100 Buffalonians and many musicians from Lockport and Niagara Falls will also attend the sessions. Among the noted artists who will appear will be Birdice Blye, who has played in nearly every European capital and is especially admired by the royal families of England and Germany. As a pianist she represents no individual school, having been a pupil of Neupert, Joseffy, Rudorf, of the Hochschule, Berlin; Von Bülow and Anton Rubinstein, with one exception his only American pupil. Rudolph Ganz, the Swiss pianist, and Milada Cerny, also Sherwood and Huss will challenge our admiration. Middelschulte, from Chicago, and Rochester's own organist, Mary Chappell Fisher, will give organ recitals. Among the vocalists will be favorites like Julian Walker. Mr. Hammond, organist and composer; Reed Miller, of New York; Lockhardt, who knows so well how voices should be trained; Rochester's favorite contralto, Madame Hooker. Buffalo will be represented by Joseph Mischka and Mary Howard; teachers, composers, organists and supervisors of music in our public schools, and by the Harmonie Quartet of ladies in "Picturesque Song." There will be many lecturers on music. Everyone interested in the success of the N. Y. M. T. A. should try to attend the seventeenth annual convention.

VIRGINIA KERNE.

Festival at Newton, Kan.

AT the music festival at Newton, Kan., Edward Kreiser gave an organ recital, assisted by Carolyn Williams, soprano, Samuel Thorstenberg, pianist, and Archibald Olmstead, accompanist. "The Messiah" was sung under the direction of J. W. Bixel. Miss Williams was again a soloist, and those who also assisted in the performance were:

From the Boston Herald, June 10, 1905.

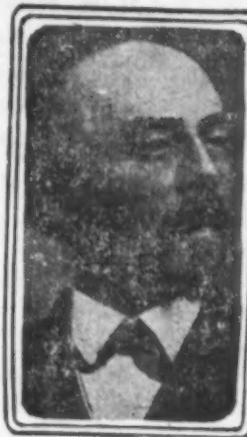
**Hans Von Bülow, German Chancellor, Given Fortune and Made a Prince**

BEQUEATHED SUM

OF \$1,375,000

On the Same Day He Is Left Fortune He Is Created Prince by Emperor—Previously Depended on Salary of His Office.

**BERLIN**, June 8, 1905. Prince von Bülow, the German chancellor, received notice, June 5, that the amount of his inheritance under the will of the late Herr Godfrey, the Hamburg millionaire, is \$1,375,000. This was the same day that Emperor William gave him his patent of prince. The prince was a comparatively poor man, relying almost wholly upon his salary as chancellor and the allowance attached to his position. Two reasons, it was formerly said, why Von Bülow preferred not to be created a prince was that the dignity of the rank required a large fortune to properly sustain it, and that he



PRINCE VON BÜLOW.

had no children to whom he could transmit the title.

PICTURES SOMETIMES GET MIXED.

The above cut is a picture of the late Hans von Bülow, pianist and conductor.

Grace McGowan, Neva Lehman, contralto; C. C. Plumb, tenor; Samuel Thorstenberg, J. W. Bixel, bass; B. F. Welty, pipe organ; Archibald Olmstead, Myrtle Johnson, piano.

BROOKLYN.

**BROOKLYN**, June 23, 1905.

UNDER the direction of Edward Morris Bowman, the Third and Fourth Divisions of the Temple Choir last week gave a performance of the sacred cantata, "Esther, the Beautiful Queen," in the Baptist Temple. The music, which is melodious, was admirably sung throughout. Professor Bowman played the accompaniments on a piano that was in the wings, out of sight of both audience and most of the players. Nevertheless, the attacks were well made. The work had evidently been thoroughly rehearsed. The stage management was under the direction of Peter Roff Brown, of the Third Division, and a prominent official in the choir. The costuming was appropriate and handsome, the action and stage pictures effective. The pauses between scenes were rather long, but this was probably unavoidable, owing to lack of stage appliances and inexperienced assistants. Where each one did so well it seems invidious to single out by special mention the performance of any particular person, but the presentation of the title role by Jennie Giles Watson, that of Zeresh by Bessie May Bowmen, of Ahasuerus the King by Samuel Raymond Estey, of Haman by Peter Roff Brown, and Mordecai by Gilbert Jack deserve special praise. There was individuality in each, either in the singing or the acting or in both, that was above the average in the performance of amateurs. Some of the singers revealed histrionic talent which surprised their most intimate friends. The minor roles were all given creditably, and the famous old Bible narrative well told. The cast was:

CAST.

Esther, the Queen.....	Jennie Giles Watson
Ahasuerus, the King.....	Samuel Raymond Estey
Haman, the King's Counsellor and Overseer of the	Peter Roff Brown
Prophets.....	Gilbert Jack
Mordecai's Sister }.....	Bessie May Bowmen
A Median Princess.....	Gertrude Deane Bramson
A Persian Princess.....	Helga L. Olson
Scribe.....	Marie L. Giles
Beggar.....	Ernest A. Ebel
Hegai.....	John Cherrie
High Priest.....	Ernest Staudinger
Herald.....	G. Howard Estey
Harbonah.....	John E. Cooley
Ruth E. Hall, MAIDS OF HONOR.	Horace M. New
Mrs. John Cherrie,	Edith E. Hall,
Jessie O. Lawrence.	

KING'S GUARDS.

George L. Hanson. F. Edward Strom.

PAGES. Ernest Martin

John Hague.

Trumpeter, Wm. H. Price.

PERSIANS AND JEWS.

Clara F. Hanson	Bella Benson.
Elthel Paterson	Caroline P. Wicks.
Laura Johnston	Esther M. Weeks.
Mary Kroger	Catherine Bahntge.
Ella Ross	Frances McComb.
Adelaide Ross	Addie Martin.
Edna Martin	Ruby Madsen.
Leola McComb	Adelaide Johnston.
Gertrude Poole	Jennie McBride.
Daisy Smith	Ella Welch.
Alice Stone	Edna Smith.
Hilma Anderson	Oscar Forslind.
Mita M. Christensen	R. N. Hallock.
Mrs. B. Forslind	Edward O. Parker.
Florence Gladwin	J. W. Ferguson.
Isabella Kaufman	J. A. Mackenzie.
Mrs. Grace Owen	Theo. Titus.
Ida E. Griffith	W. H. Adams.

Eddy in the West.

THE following notices refer to Clarence Eddy's organ recitals in the West:

Mr. Eddy is an artist of great repute and he quite justified his reputation on the occasion of his former appearance here, but he was heard to much better advantage last night than on the previous occasion. It may be that his program was a factor in this increased note of appreciation. It seemed more attractive than the one previously given. But at any rate his recital last night was one of the rare treats that come to Topeka only occasionally.—Topeka Capital, June 2, 1905.

During the past few years, Topeka has heard Nordica, Melba, the Thomas Orchestra, several of the world famous bands—and Clarence Eddy. Mr. Eddy gives an entertainment which ranks with those given by the best musical stars or organizations.—Topeka Herald.

\* \* \* The organ played by him has as many voices as a band and as much feeling and as varied coloring as a human voice. His registration is always masterful, his technic of manual and pedal perfect, and his tempos, infections and rhythms reveal the master mind which has studied thoroughly, thought deeply and completely grasped the composer's subtlest nuances.—Topeka State Journal.

Clarence Eddy gave a most delightful organ recital in the Plymouth Congregational Church last evening. The audience assembled was large, being composed of the majority of the musical people of the city. Mr. Eddy is an artist of great repute, and his concert last night fully sustained his wide reputation. This was the opening event of commencement week of Fairmount College. Each succeeding year Fairmount brings to Wichita more men of great note and national reputation. Mr. Eddy is undoubtedly one of the greatest of these. He had played in Wichita before, and so his musical powers were not unfamiliar to many.—Wichita Eagle.

Beatrice Fine left for California, her old home, some days ago. She has a series of recitals booked in that State, in which she will be assisted at the piano by Grace Rollins, known as an efficient pianist and accompanist.

**SOPRANO.**

RESIDENCE: 106 West 90th Street.

PHONE: 8896 River.

MANAGEMENT:  
HENRY WOLFSOHN

**MARY HISSEM DE MOSS**



**THE NEW SCHOOL OF MUSICAL ART.** **T**HIS is the title of an editorial of the New York Sun, which may as well be reprinted here if for no other reason than its service as a record:

Observers of musical progress in this country will be interested in watching the results of Frank Damrosch's labors in building up a new conservatory in this city. Mr. Damrosch has lately returned from Europe, whither he went to engage teachers. He has not divulged his plans in full, but it is known that Georg Henschel and Etelka Gerster, the latter a favorite coloratura soprano of twenty-five years ago, have been secured for the vocal department, and that a distinguished professor is to come from Germany to head the piano school.

The four members of the Kneisel Quartet will also be instructors and will take up their residence in this city. Hitherto it has been the custom of students of music to go to Europe to place themselves under the instruction of world famous teachers and to saturate themselves in that artistic atmosphere which is believed to exist only on the Continent.

It seems to be Mr. Damrosch's purpose to import a number of renowned instructors and thus obviate the necessity for students to go abroad. It has always been, however, a pet theory with local musicians that when the foreign celebrity settled in America he quickly lost the glamour through which he was viewed from this side of the ocean to the other. It remains to be seen whether American aspirants for musical learning will hasten to throw themselves at the feet of the imported teachers to whose personalities distance will no longer lend enchantment. If Mr. Damrosch's experiment is successful, music study will be made much less expensive and more practicable.

In no art is there such severe criticism of superiors among subalterns as there is in the musical art. The new school must become ineffective and demoralized the moment the pupils discover this spirit among their teachers, and unless the chief—the head of the school—stands immeasurably above his faculty in musical learning and equipment the school will prove a failure, and an abject one at that. This is merely the announcement of a principle, and that principle will work in itself in the new or any other School of Music. Georg Henschel is a composer, a conductor of symphony, a master of style in singing and one who has the voice question within his grasp scientifically, and he plays a virtuoso accompaniment. The question is, Will Mr. Henschel be able to sit at the feet of a director of a music school—no matter who he may be, for this is not a personal discussion—who would be apt to ask Mr. Henschel to give him lessons in all those departments referred to above, if he desired to learn something, and how this condition, which inevitably must present itself, will affect the pupils and the morale of the School? Therein rests the future of the institution. This point is vital.

I have just received a small volume entitled "Observations of an American Musician," signed Louis Lombard, translated from the English by Raoul de Lagenardiére and published in Paris (Theuveny, in 16mo.).

**A LOW ESTIMATE.** This American musician, it seems, was born in France, where, in fact, he was at first a musician. At the age of twenty-four he crossed the ocean and went to America, and there, endowed with a business genius, did so much and so well that he accumulated a fortune of more than one hundred millions. Pardon, if it is little! as Rossini would have said. The work required for this audacious harvest of dollars did not cause our man to forget the art which had charmed his younger years. In spite of everything he continued to occupy himself with music, published a certain number of melodies and pieces for the piano, then devoted himself also to literature, and, among other works, offered to the public the book in question. I should be grieved to speak too ill of it. It will be sufficient for me to state that the literature of the American musician belongs to the useless kind. That his "observations," which are absolutely superficial, have been made 500 times before him, and that if his

music does not offer more originality than his prose, it runs great risk of not making the acquaintance of posterity. Naturally, it does not hurt anybody, but neither will it do any good, no matter how little, to anybody or anything.

(Signed) A. P.

**T**HE above article is from the latest number of the Paris Menestrel, and the letters "A. P." signify the eminent Paris critic, Arthur Pougin. We are very sorry to see him and the paper he writes for publishing such an ill advised and unjust article, which is a low estimate in every direction of Louis Lombard.

In the first place, the accumulated fortune of Mr. Lombard is much more than \$100,000,000; it is nearly \$300,000,000 or more, from what we learn, even if Rossini did call it a little. Over in this country \$300,000,000 is not so much, and while this sum of money may create considerable amazement in Paris and in Russia at present, where a couple of hundred millions are very welcome, we should judge here in this country it is a matter of indifference really whether a man has \$100,000,000 or \$300,000,000, so long as he has \$100,000,000 and more.

Mr. Lombard is not a man who disturbs himself about money affairs. Filthy lucre is of no interest to him—not even the interest it produces. What he is aiming at is art and sometimes a little sport, but chiefly art. Mr. Pougin finds that Mr. Lombard's literature belongs to the useless kind, that his book is absolutely superficial, and that his music does not offer any originality, and that posterity will not become acquainted with him.

Here in America Mr. Lombard was known as one of the greatest composers that ever came to this country, for it must be remembered that he is not an American except by feeling and by sympathy, for it was in this country that he got his millions, nay, hundreds of millions. His compositions here were played by him everywhere he could play, and his book made a perfect stir in literary circles wherever it was read. Those copies which he did not present to his friends became rather scarce and could not be found in the libraries, the editions being swallowed up so rapidly. But that has been the case with many other imported and exported works.

It is strange that the Paris paper should be so serious in its remarks about Mr. Lombard, who is a genial man, not given to looking upon the world at all in this severe manner in which M. Pougin treats his works. We believe if M. Pougin would spend a few days at the Chateau Trevano, near the Lake Lugano, he would find that the gentleman whom he calls superficial in his literary work and lacking in originality in his compositions is an amiable, delightful host, who takes a charming view of life and who has a more favorable judgment of his own compositions and works than M. Pougin has. But even M. Pougin, severe as he is, might be converted by a visit to the Chateau Trevano. The beauty of its scenery, the magnificent perspective that can be had from its veranda, the glorious view of the heavens that can be had from its cupola, and the delightful music that emanates from the orchestra that Mr. Lombard directs will all combine, with the assistance of Mr. Lombard's analyses, to help M. Pougin to take a different view of life, although and probably not a different view of the compositions and the literary labors of Louis Lombard, the multi-millionaire, composer, director, business genius, musician and writer.

**J**ESSIE BARTLETT DAVIS, the comic opera contralto, left an estate of \$45,000. At the beginning of her career Mrs. Davis tried grand opera, but after a fitful experience she wisely concluded to join the Bostonians. Had Mrs. Davis continued in grand opera, her relatives might have had the privilege of paying her funeral expenses. As it is, however, the late singer's foresight has enriched the heirs.

**W**HILE newspaper reporters in Kansas may not be well informed on musical subjects, the women of that progressive State are devoting many hours to improving their minds. The reporter who penned the subjoined original **CULTURE IN KANSAS.** Wagner paragraph for the Emporia Gazette only helped to establish the fact that the ladies know, even if he does not:

The Monday Music Club met Monday evening with Miss Hartman. Interesting papers, "Wagner, the Man," and "Bayreuth of To-Day," were read by Mrs. Finley and Mrs. Lutte respectively. Viola Allen played "O Thou Sublime, Sweet Evening Star," by Tannhäuser. An excellent paper, "The Woman Who Inspired Wagner," was given by Miss Harris. "The Spring Song" from Valkyries was given by Miss Richards. Anna M. Allen sang "Dreams" from Wagner. A duet, "Parsifal," "The Sacred Relics," was given by Mrs. Simpson and Ruth Simpson. Miss Wilkinson sang the "Spinning Song." Miss Paxton gave the "Bridal Song," which closed the program.

**S**OME of us when we were younger read "A Series of Letters of Great Musicians to Young People." In this collection of epistles Mozart, Haydn, Beethoven, Liszt, Wagner and other immortal masters are supposed

**WAGNER, WOLF AND OTHERS.** to relate their trials and tribulations while on this merry planet. The purpose of the book was to encourage youthful students to persevere in spite of difficulties. From the following gem, culled from the Tribune, of San Diego, Cal., the late Hugo Wolf, now a member of the celestial choir, may be tempted to take up his pen:

Those who heard that beautiful melody of Chopin's, \* \* \* the great cellist, at the \* \* \* concert, may hear the original setting for piano played by Miss Schinkel at the recital Friday evening, May 26, at Thearle's music rooms. Miss Schinkel was especially coached on this étude by the great Carl Reinecke, at Leipzig. Miss Schinkel will also play a number by Arensky, an exponent of the modern Russian school of music.

Mrs. Rowan has a most interesting number of Strauss to present, and will also sing a song of Hugo Wolf, who has caused quite a sensation with his new musical ideas. Sad to say, he recently died in a madhouse, but of his music enthusiasts say his compositions some day will rival those of Wagner in popularity.

**L**A CABRERA," the opera by the young French composer, Dupont, which won the Sonzogno prize, is mentioned as one of the novelties for production at the Metropolitan Opera House next season. Outside of Italy, the new opera has been sung in Paris and in Vienna. In the Austrian capital it was received with marked favor. The danger of giving opera without a subsidy from the Government was again shown in the recent Sonzogno cycle in Paris. On this operatic venture the Italian publisher lost 500,000 francs (\$100,000), but the reports indicate that he made up some of the losses by the sale of his publications. New Yorkers are to hear some notable revivals as well next season. Goldmark's spectacular "Queen of Sheba" and Humperdinck's charming "Hänsel and Gretel" are to be added to the repertory at the Metropolitan. Von Possart, it has been said, will assist in the stage management.

**F**OURTEEN brothers and sisters all in a row like a flight of stairs represent the musical members of one family in Omaha, Neb. The father of these musical hopefuls is a doctor. Has President Roosevelt been notified?

**Claude Cunningham in "Elijah."**

**C**LAUDE CUNNINGHAM has been engaged to sing Elijah with the Trinity Church Choir, of Denver, Col., Mr. Whiteman conductor, July 5 and 10. Mr. Cunningham will also give a recital during his stay in that city. This makes the fifth time he will have sung there in eighteen months.



PARIS, June 12, 1905.

NOTHING was talked of in Paris during the first June week except King Alfonso and his bomb. Both behaved well, to the great relief of the French people, for a catastrophe would have meant an abandonment of some of the festivities. On the other hand, however, a royal funeral could hardly have failed to interest the masses. The Parisians are for a spectacle, first, last and all the time. I would not write this were I to stay in the French capital. King Alfonso's hosts were very loyal to him, and two days before he arrived here I saw the boulevard crowd batter a man's hat down over his ears because he refused to hurrah when three cheers were proposed for the young monarch. Nor would I disparage Russia or extol Japan in any public spot in Paris. Delma-Heide was mobbed at a café not long ago and accused of being a Japanese sympathizer, because he carried an umbrella with a carved Japanese ivory handle. I am not pro-Japanese. I'm always for the under dog in a fight. I'm for Russia.



While seeking refuge from a very sudden and very ambitious rainstorm—indigenous to Paris—I chanced into a little English tea room near the Louvre, and there I had the pleasure of meeting Enrichetta Godard, the rising young American singer, who is establishing in Europe the fame that will bridge her way in time to our Metropolitan Opera House. Miss Godard had just returned from Milan, where at La Scala she made eighteen appearances in the roles of Woglinde and Freia. And she has other Wagner parts ready for the operatic mart.



Is it not great sport to walk along the Rue de la Paix, gaze into the shop windows at the fabulous diamond displays, and then marvel, like Socrates, how many things there are in this world which you do not wish?



Dr. Johnson is accused of having made one musical conundrum, and here it is:

Four people sat down  
At a table to play;  
They played all that night,  
And part of next day.  
Yet when they got up,  
Each was winner a guinea;  
Who tells me this riddle  
I'm sure is no ninny.

The answer is: Four musicians. That was in the days when the members of that melodious guild were seated at table and fed themselves with sweet sounds on the lute and viol, the while the guests proper fed on the edible things of the evening. Nowadays, society patrons of music are more considerate, for at least they do not place the players so near the food. In fact, a certain famous string quartet was engaged by a rich New Yorker for one of his "functions" last winter, and when that select organization arrived at the rich man's house they were placed in a gallery, where they discoursed the music of Beethoven and Mozart, while the guests dined below without the least sign of being disturbed. But not so mine host. Some of the Beethoven outbursts did not suit his superfine sensibilities. Beckoning unostentatiously to the butler, the rich man whis-

pered to him: "Tell that leader to keep it down; it's too loud once in a while. And tell him there are too many minors. We want something more lively." The message was delivered, and the players made sarcastic remarks. But the host sipped his Ruinart and did not hear. Art treads some devious byways in America, but we all need the money.



On May 29, in the evening, I saw four Americans drinking absinthe at Pousset's sidewalk café. The two girls of the party were vocal students, as was easy to gather from their talk. Absinthe is one of the best things known for bringing out the female voice. In fact, if enough absinthe be drunk, the voice will come out entirely. The mothers of the two girls will be pleased to read this paragraph. They reside, respectively, in Oatville, Neb., and Beantown, Wash. Paris is a great place to send American girls alone. I believe the process is aptly called "finishing."



A young chap named—never mind his name, for he comes from the United States—gave a concert in Paris recently, and before that event sat himself down and wrote challenges to the critics of the daily papers. "I challenge you," was the form he employed, "to come to my concert, and to make comparisons, and then express your honest opinion." Ajax's defi to the lightning was not more bold than that battlecry of our compatriot, but, alas and alack! he went into battle alone and fought unseen and unsung. The poor boy did not know Parisian critical etiquette, which far surpasses that of New York in directness, although not in finesse. The method of procedure in the Seine metropolis is to write your own notice of ten lines or so, then call on the musical editor at his office, and give him the notice, your regards and—50 francs! Nothing less than that sum is considered. They call New York commercial, but, compared to our local way of managing such things, the Parisian style is positively raw.



Zudie Harris has been hiding away from the public gaze for such a long time that her friends were seriously thinking of sending out search parties to find her. Everyone who reads THE MUSICAL COURIER knows that Zudie Harris is an exceptionally gifted composer, that her home is in Louisville, Ky., and that she has been living abroad for a half dozen years or so. Miss Harris' compositions have been sung and played abroad by many artists of renown, but, curiously enough, very little of her music has crossed the ocean to us. Next winter, however,

Americans will have an opportunity to gauge Zudie Harris' talent in her magnum opus, a piano concerto, just finished, which she will play with orchestra in New York, Boston, Chicago and other cities. In Paris I had the privilege of hearing the composer play parts of her work, and I run no risk in prophesying that its breadth and brilliancy will astonish our public. Xaver Scharwenka heard the concerto, too, and he said: "I can only express my amazement and gratification. It is not only a fine work for a woman, but it is a fine work considered from any standpoint. And what is more, if I did not know the composer, I should have declared it the work of a man." Zudie Harris will leave Europe early in the autumn and make her opening appearance in New York in the middle of October.



Good piano concertos are profitable, possibly because they are so rare. Moszkowski received 10,000 marks (\$2,500) for his E major work in that form. It is the highest price ever paid for a piano concerto.



To be continued from Berlin.

LEONARD LIEBLING.

## BOSTON.

BOSTON, June 24, 1905.

A LARGE and representative audience crowded Hunting-ton Chambers Hall Tuesday evening to hear Clara May Browning's piano recital. Miss Browning's home is in Scranton, Pa., where she studied previous to coming to Boston. She is just completing her course at the Faelten Pianoforte School, being a member of the class of 1905. Her playing is musicianly and interesting. Her program was a severe test of her versatility, but she seemed fully equal to the task, both technically and musically. The program was as follows:

Theme and Variations, F major, op. 34.....	Beethoven
Scherzo, E flat minor, op. 4.....	Brahms
Sonata for Piano and Violin, F major, op. 8.....	Grieg
The Nightingale, C sharp minor.....	Alabieff-Liszt
Course folle, G flat major, op. 73, No. 3.....	Moszkowski
Introduction and Allegro Appassionata, G minor, op. 92.....	Schumann

Helen Wetmore sailed for Europe June 15 on the White Star Line steamer Cretic. She goes to Italy and Switzerland for a rest of a month or more, and then to Paris, where she intends to study with Delle Sedie. Miss Wetmore has had a very busy and successful season, her time at her studio in Steinert Hall having been fully occupied. At the close of the season a musicale was given by her pupils at her residence, at which time they presented her with a handsome sunburst of pearls as an appreciation of her work with them. Miss Wetmore expects to be in Europe about three months.



These are the names of the graduating class of the New England Conservatory for 1905: Mary Andrew, Jane May Bacon, Ida Elizabeth Bagg, Evangeline Rose Bridge, Winifred Muriel Byrd, Mary Alice Churchill, Helen Barnard Cory, Blanche Llewella Crafts, Gertrude Damon, Isabel Tuthill Davis, Floyd Bigelow Dean, Susan Emma Drought, Hugh John Dugan, Ralph Ben Ellen, Hortense Estes, Katharine Estelle Fisse, George Sumner French, Grace Gardiner, Charles Francois Giard, Marjorie Elizabeth Groves, Harry Parsons Hartman, Ella May Hillpot, Laura Bertha Huxtable, Ethel Garrett Johnston, Harry Bennett Keeler, Virginia Lou Kelly, Ruth Elizabeth Kerans, Harry Nelson Kinsey, Ralph Adams Lyford, Clara Frances Mallery, Ethel Blanche McCrillis, Marian Percival Miner, Wilson Townsend Moog, Anna Irene Morris, Lucy Lee Powers, Mary Theresa Riley, Elizabeth Lee Roach, Mina Frances Ross, Viola May Shaw, Suye Shibata, Gertrude Helen Smith, Eva Augusta Sparrow, Carrie Bishop Stanley, Robert Roscoe Steeves, Eugene Hamilton Storer, Grace Helen Swain, Virginia Marilla Sweet, Minnie Dorothea Thullen, Edith May Wardrop, Frank Seymour Watson, Fred Lyman Wheeler, Stanley Edward Fuller.



Miss Patrick, a pupil of Gertrude Franklin Salisbury, gave a recital at the Ottawa (Canada) Conservatory of Music recently, assisted by Arthur Dorey at the piano.



Hallette Gilberte introduced two of his pupils at his home studio, 755 Boylston street, not long ago. They were Edna W. Gooden and Florence Lillian Hallett, assisted by Aurora Johnson, harpist, and Lila Holmes, pianist.



The Wm. L. Whitney School has had a very active month. A short time ago Lucy Anne Allen, soprano, gave a song recital, singing nearly the same program as she offered at her Florence concert a year ago last March. Lucy Dean accompanied.



At Topsfield, Mass., the following Boston singers gave Cowen's "Rose Garden": Harriet Whittier, Edith Castle, contralto, Mr. Perkins and Mr. Cartright. A group of songs by Miss Castle and Mr. Cartright were also given before the cantata.



Signor Lombardi, the well-known teacher of many of the present opera singers, will have charge of the International School for the coming year.

### Saenger to Visit the Orient.

OSCAR SAENGER left the city last night for a ten weeks' trip to the Orient. He will visit Japan, Korea and China, returning to New York September 18. Saenger has just closed the most successful season of his career and has already booked many lessons for next year. Students wishing to make arrangements for the fall term may do so during the summer by communicating with Mr. Saenger's secretary, Miss Lilly, at 51 East Sixty-fourth street, New York.

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## ALBERT SPALDING'S PARIS DEBUT.

**A**LBERT SPALDING, a young American violinist, whose débüt in Paris at the Nouveau Théâtre, Tuesday evening, June 6, was so pronounced a success, and of which THE MUSICAL COURIER has already been informed by cable, is a native of the Empire State, having produced his first musical tones in New York city less than seventeen years ago.

Young Spalding appears very tall for his age and impresses one as being older than his years because of the excellent ability shown in handling his instrument.

His musical talent, no doubt, is derived directly from his mother, a remarkably good pianist.

To give a first concert in the city of Paris, in a hall the size of the Nouveau Théâtre, with an orchestra and with a program so exacting as the one chosen for this occasion and executed with so much self reliance, shows courageous ambition; and the complete success of the concert augurs well for the young man's future career—which, it is safe to predict, will be brilliant.

This young artist is not at all a prodigy or so called "Wunderkind," having been allowed to enjoy a healthy childhood and to pursue a course of natural and gradual development in all lines of study and recreation, so that now we find him not only a well balanced young fellow, but a remarkably matured violinist for his age.

Besides the overture of Mozart's "Nozze di Figaro," with which the concert opened, the orchestra, under the direction of A. Lefort, also played a gavotte and a tambourin by Rameau excellently. Young Spalding's own selections were the concerto in B minor of Saint-Saëns; the chaconne by Bach, and the F major romance of Beethoven, followed by Sarasate's "Zigeunerweisen." In all these compositions the young virtuoso revealed himself a serious, thoroughly conscientious and splendidly equipped violinist. His performance of the concerto was very fine indeed, playing with a singing quality of tone that was charming and a depth of feeling quite remarkable.

His technic is sure; his bowing firm, free and bold, while his style is broad and his manner sympathetic. He has also dash and brilliancy. At the end of the Saint-Saëns concerto a lady in the audience, a celebrated lyric artist from California, seated near the writer, was heard to remark to her companion: "I have heard Kubelik and Sarasate play this same concerto, but I never liked it so well as tonight." The Bach chaconne was a praiseworthy effort, especially technically considered, and will grow into a yet greater performance with the stronger assertion of personal individuality and independence—entire freedom from recent tuition influences being only a question of time in this instance. His playing of the Beethoven romance was extremely beautiful; and in the "Zigeunerweisen," which followed, he again demonstrated his innate musical nature and a brilliant virtuosity which were rewarded by a shower of bravas and prolonged enthusiastic applause not to be calmed down until extra numbers were graciously added to the program.

This first Paris concert of Albert Spalding was an unqualified success, a veritable triumph, and his assured future career will be watched by the musical world with increasing interest.

Of the many favorable Parisian press comments concerning this Spalding débüt a few are herewith appended:

Just before the approaching close of the season of music in Paris Albert Spalding will make his débüt in a concert with orchestra at the Nouveau Théâtre. \* \* \* American, young, only sixteen years of age, he is by birth, wonderful talent, marvelous sympathy and careful study made a real artist. \* \* \* In fact, the violinist in Albert Spalding is perhaps beholden to the excellent lessons given him at the conservatory of New York by the master, Jean Buitrago. However, "render unto Caesar that which is Caesar's"—that is to say, we must relate that he also studied in Florence with Chiti. It was there that he made his first public appearance in a charity concert, the enormous success of which was proclaimed by all of the Italian press. Two years later, at the age of twelve, he played at the Metropolitan Opera in New York, then at Florence again, and later at Rome and Livorno. He might at this

time have made a career as a "prodigy," as many others have done; but he preferred serious study and natural development for perfecting his art. At fourteen years he obtained a diploma from the conservatory of Bologna and that unanimously. This did not spoil the young violinist. \* \* \* Albert Spalding knew that the French school of violin holds in the world a place of uncontested supremacy, which the venerable master Joachim has admitted during his recent visit in Paris. Therefore, young Spalding wished to take counsel with one of our noted masters. He chose M. A. Lefort, the eminent professor of the conservatoire, and it was he, no doubt, who led his young pupil to the heights he has so early attained. The dominant qualities in Albert Spalding are those which one least expects in the young virtuoso—the knowledge of the grand and beautiful in the great works for violin.

Consider the program for this evening. It includes the concerto in B minor by Saint-Saëns, the "Chaconne" of Bach and the romance in F of Beethoven. One must have not only talent, but absolute possession of a mature technic to meet its demands. One number alone, a pure virtuosity, the "Zigeunerweisen" of Sarasate, completes this ambitious program.

Besides talent, young Spalding's playing shows the highest culture, the severity of style, the singing tone, and his execution of these

In the "Chaconne" of Bach, the young virtuoso proved in himself real grandeur and evoked immense applause by the breadth of his style and the depth of his musical comprehension. Following this he lent to the romance in F of Beethoven all the nobility that it demands and played with a virtuosity and a marvelous fire the "Zigeunerweisen" of Sarasate.—*Le Figaro*, June 8, 1905.

The young violinist Albert Spalding who gave his first large concert with orchestra at Paris last evening, entirely conquered the difficult Parisian public which filled the Nouveau Théâtre.

With encores, enthusiastic recalls, the critical hearers received the young violinist in a manner which his remarkable talent merited. His interpretation of Saint-Saëns' concerto in B minor was wholly intellectual and charming. However, in the "Chaconne" by Bach he made his real triumph. To this most difficult number he gave a richness of style and a depth of thought that one rarely meets. In the same authoritative manner he played the romance in F of Beethoven. As for the "Zigeunerweisen" of Sarasate, there he showed his virtuosity and his fire.—*Gaulois*, June 9, 1905.

Last evening the Nouveau Théâtre presented an air of festivity. An audience composed of the élite of the notabilities in the artistic and social world of Paris, crowded to applaud Albert Spalding, the young American violinist. From the first the débüt was a sensational success. The young virtuoso was "acclamé" after his poetic interpretation of Saint-Saëns' concerto in B minor, delivered in marvelous style. The "Chaconne" of Bach followed, in which he displayed profound thought, authority and intensity, calling forth the enthusiasm of the entire audience. After the romance in F of Beethoven, which he executed with warmth and "esprit charmant," the concert finished with Sarasate's "Zigeunerweisen," played exquisitely. All of which places Albert Spalding among the violinists of the first order.

M. A. Lefort, who directed the orchestra and was the teacher of Albert Spalding, enjoyed a good share of success, and was the object of a warm manifestation on the part of the audience.—*L'Echo de Paris*, June 8, 1905.

### Joseph O'Mara's English Notices.

HERE are some English press notices of the distinguished tenor, Joseph O'Mara:

With Joseph O'Mara as Myles there was every assurance of satisfaction. He was another case of versatility. He dropped into the part naturally, realizing all its humor as thoroughly as an Irishman might be expected to do. That Mr. O'Mara sang the music of the part finely goes without saying. "It Is a Charming Girl I Love" proved to be one of the successes of the performance.—*Hull Daily Mail*.

The two popular items, "I Have Sighed to Rest Me" and "Home to Our Mountains," were splendidly utilized by Joseph O'Mara last night, who took the part of Manrico. Mr. O'Mara's magnificent voice was heard to splendid advantage all throughout the opera, and at the conclusion of the well known scene in Act III he was recalled time and time again, and at last had to yield to the demand of an encore. He achieved a wonderful triumph. It is rarely that tone and volume are united in such perfection in a voice as that of Joseph O'Mara's. No wonder the audience waxed so fervently enthusiastic over him.—*Eastern Morning News*.

With Joseph O'Mara as the Troubadour last night, we had an impressive performance. His Manrico is a flesh and blood personage, alive and robust. Mr. O'Mara evidently believes Manrico has something more to do than walk on the stage and sing "Di quella pira" or to wail "Ah che la Morte" pleasantly. Time was when no one understood the plot of "Trovatore" because it was so indifferently acted, but thanks to such artists as Joseph O'Mara, this has been altered. Four times was Mr. O'Mara recalled after "Di quella pira" before he re-sang it.—*Hull Daily Mail*.

The welcome of Joseph O'Mara was conveyed in a most demonstrative manner last night. As Myles in "The Lily of Killarney" he had a rousing reception when he made his appearance in that picturesque character. He was in fine voice.—*Yorkshire Post*.

The welcome accorded to Joseph O'Mara last night when he appeared on the scene as Myles, singing, and carrying on his shoulder a keg of whiskey, was indeed most enthusiastic. Mr. O'Mara is never more at home than as Myles, for here Mother Nature assists talent and art. He had to give more than an encore to "There Is a Charming Girl."—*Eastern Morning News*.

### Albert Loschhorn Dead.

AMONG popular piano compositions known here many years ago were those of Loschhorn, who has just died in Berlin with the mature age of eighty-six years to his credit. He was born in that city, but although the Nestor of piano pedagogues he has not been before the musical world very actively for the past quarter of a century. He was a pupil of Berger, Grell and A. W. Bach, and ever since 1851—fifty-four years—he has been teaching his studies and other works at the Royal Institute for Church Music, an excellent place in which to be forgotten.

Anna E. Otten and Clara Otten are in Europe. They will return to New York late in September.

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ALBERT SPALDING.

difficult numbers has greatly delighted and astonished us as we heard them.

The orchestra will be directed by M. A. Lefort, who graciously gives his presence and sympathy to his talented young pupil.—*Le Figaro*, June 6, 1905.

The violinist, Albert Spalding, has just conquered the Parisian public. His name henceforth will be enrolled among our best loved artists. This favor, "la consécration parisienne," was always rare, often refused, Spalding has obtained. From the beginning, from the first notes of the concerto in B minor of Saint-Saëns, the select and elegant audience, among whom figured several of our musical notables, understood that it was confronted by a violinist of "race"; with robust and healthy temperament, which, by the choice of the works that he interpreted, and by their rendition, even immediately, placed himself among the virtuosi of the good school. Even as he lent to the concerto all the nobility of style, all the spirited fancy that it exacts, so he translated with infinite authority the romance in F of Beethoven. But it was in the "Chaconne" of Bach that the young violinist most surprised us. This composition, that even the greatest virtuosi when they have arrived at the maturity of their talent, assail with fear, he executed with austerity of style, with largeness and that intimate comprehension of the thought, which alone discloses all the great beauty. Let us add that the "Zigeunerweisen" of Sarasate enabled him to show his imagination and virtuosity.

The fact was well established that the young violinist whom Paris consecrated last evening is a finished artist, susceptible to the varied emotions which he communicated in amplified manner to the public.—*Gil Blas*, June 7, 1905.

The young American violinist, Albert Spalding, made a remarkable débüt last evening at the Nouveau Théâtre.

Among other numbers the program included the concerto of Saint-Saëns in B minor, of which Albert Spalding interpreted marvelously the delicate "poésie" and "la spirituelle fantaisie."

## THE MUSIC TEACHERS' NATIONAL ASSOCIATION CONVENTION.

**D**EVER before in the history of the Music Teachers' National Association has its membership enjoyed such a potent educational series of meetings as those which were concluded last Friday afternoon in the Teachers' College of Columbia University, New York. The new policy furnished such scholarly addresses and discussions on subjects relating to musical instruction and the scope of the Association that it placed the convention on a pedagogical basis that may mark the beginning of a new era in the conducting of the organization.

The program, taken as a whole, provided a liberal course of instruction for the delegates, representing about thirty-two States, who attended the four days' meetings. It was the consensus of opinion, too, that all of the speakers had provided much valuable food for thought that would undoubtedly make for the Association's progress if acted upon in the future.

As for many years past the conventions have been to a great extent quasi-musical festivals which never added to the membership or increased the Association's power in any way, the officers this year decided to change the tactics by omitting concerts and devoting the sessions to discussing projects that might prove valuable to the organization. That their plans matured satisfactorily and resulted in such a successful convention reflects great credit upon the active president, Edward Morris Bowman, and Charles H. Farnsworth for their energy and acumen in arranging it.

### Opening Day.

Tuesday afternoon the convention was opened auspiciously with a trip to N. Coe Stewart's mansion at Fort Washington Park. The pedagogical nature of the convention was informally discussed, and was emphatically indorsed by the majority of those present.

W. H. Dava, of Warren, Ohio, said that this was really a return to first principles. "We started as a pedagogical body," he declared, "and attained great influence and numerical strength, but when the conventions became mere musical festivals the membership fell off. Then the management at times fell into the hands of a clique, under which the unknown and unfriended American composer had little chance of having his works produced."

Walter Spry, of Chicago, in a bright speech averred that the musical problem of the country was to a great extent the problem of the music teacher, and that more could be accomplished for the musical future of America by the improvement of musical education than by the encouragement of composers in embryo.

Charles H. Farnsworth, adjunct professor of music at Columbia University, briefly gave his views as to why the association should lean strongly toward the educational side and showed that because of the rapid growth of musical conditions in this country since the National Association was first organized there was no longer any occasion for trying to cover the whole field actively, except by educational features.

Others who agreed with him were Robert B. Eilenberg, of Montgomery, Ga.; J. William Keen, of Paterson, N. J.; Frances I. Brock, Philadelphia; S. N. Penfield, of this city; F. A. Parker, of Madison, Wis.; Carrie L. Smith, of Providence, R. I.; Herman E. Owen, of Madison, Wis.; Kate Chittenden, N. Coe Stewart and Carl G. Schmidt.

The meeting was followed by a buffet lunch and reception, the teachers being cordially entertained by Mr. and Mrs. Stewart and Mary Stewart, who took pleasure in showing them about the grounds, which was once the estate of Aaron Burr and which teem with historical interest.

### Wednesday's Sessions.

Wednesday's session began at 9:30 a. m. with an address of welcome by James E. Russell, dean of the Teachers' College, who made a graceful speech which was felicitously responded to by President E. M. Bowman, who has just completed his fifth term in that capacity. Mr. Bowman compared the hard lot of the old-time musician, who led the life of a wandering minstrel, with that of the present day music teacher, who is welcomed in classic halls upon equal terms with our leading educators. Dr. Waldo S. Pratt, professor of music in the Theological Seminary of Hartford, Conn., read the first paper, which was entitled "What Should Be the Aim and Plan of Work of the M. T. N. A.?" Among other things Dr. Pratt said that in

the best interests of the development of music in schools and colleges the time had gone by for seeking a large and miscellaneous membership in the National Association. He advocated the formation of more and stronger State associations. The important function, he declared, was not to give or attend musical performances, but rather to meet and to read and listen to dignified papers dealing with music questions and to see to it that the papers and addresses, with their subsequent discussions, were afterward printed so that they might be available to all who might wish to familiarize themselves with the views and opinions of the members of the national body.

Numerous good points were made by several members in the general discussion of the subject.

General Horatio C. King, in his address on the "Lack of Endowments for Education in Music" said in part: "In fifty years from now 'Old World' aspirants for musical success will come to America to receive the stamp of approval that will make them worthy of recognition as artists. This is no idle dream, for there are signs in our musical progress that point to it."

"Half a century ago music in America was considered a luxury. As a livelihood it was worse than precarious. But our development in those five decades shows that we are as musical a people as the Germans. We have overcome all the prejudices that were formed against the violin, organ and piano by the Puritans of America, and music now has its proper place among the fine arts in this country, and its refining and elevating influence is recognized by all intelligent citizens. The lack of advanced music schools has been for many years a great drawback to the higher development of genuine talent.

"Why not extend the school system to include a conservatory of music here in the American centre of musical art? I would not have it free to all comers, but only to those who have the divine afflatus in a marked degree, and whose talents are approved after a most careful examination."

In the afternoon the addresses were of a high order of excellence. Daniel Gregory Mason spoke on "Musical Criticism," stating that of all criticism the most valuable was probably that which the student of music received from the teacher. "Because," he said, "such criticisms aid the student to better analyses of the compositions of the great masters from both the technical and emotional standpoints."

Marc A. Blumenberg, taking as his subject "Concerts, Composers and Conductors in America," spoke as follows: "When a conductor of a symphony concert in Italy directs the rehearsals he uses the Italian language. In Paris and other places in France, when the conductors direct their rehearsals they use the French language. In Germany the German language is used to conduct rehearsals. It is a strange thing that in the United States a foreign language is also used and not the English language in the directing of rehearsals. The Boston Symphony Orchestra rehearsals are conducted in the German language, the Philharmonic rehearsals are usually conducted in the German language, the Philadelphia, Cincinnati, Chicago and other orchestras have their rehearsals conducted in the German language. There is no music teacher in this country, belonging to the Music Teachers' National Association or to any of the various State music teachers' associations, who has a son in any of these symphony orchestras or who has his pupils in any of these symphony orchestras. Probably we have not thought of this thing before, but that situation requires some little consideration. The use of the German language is an excellent thing as a source of culture, but the prospects of having an American orchestra with an American conductor and American performers is very remote when we take into consideration that the present Americans, as such, using the English language solely, are not adapted, as members of orchestras, to play the great symphonies and symphonic poems, &c., unless they can also understand the German language. Therefore, if we have in this country an American conductor of the highest order, of the greatest gifts, with plenitude of power, who could interpret to our satisfaction the great works of the masters, he could not conduct these great works with our orchestras as they are now constituted, because he could not conduct the rehearsals. Many of the members of the orchestras speak German exclusively in their daily intercourse, and would not understand the expressions and explanations of a cultured gentleman using the English language. Temporary orchestras, conducted occasionally by

Americans, say at festivals or similar events, prove this, for they are merely temporary.

"Our composers have studied in Germany; many of them are residing there now. Some time last season, when an American concert was announced at the Metropolitan Opera House, Mr. MacDowell protested against the use of his name as an American composer. MacDowell, like the others, studied in Germany. There is no better country to study in, if you wish to reach the highest altitude in music, but I merely refer to these facts in order to illustrate the conditions.

"The music teachers themselves are not supported by any German elements. The Music Teachers' National Association and the music teachers' State associations are American institutions in which the English language is used, because discussions and essays and the minutes must be in the English language. For that reason the German, the Frenchman and the Italian are very seldom to be found as members of the music teachers' associations. In this country there are thousands of music teachers who are Italians, Germans, French and Russians, &c., and few of them affiliate with the State music teachers' associations and the National Association. On the other hand the Music Teachers' National Association and the State associations are not interested in concerts unless they take place during their annual meetings or convocations. Many of the concerts given by the State associations and by the National Association are semi-amateurish. They offer an opening to young people who have no other opportunity to sing or play and they are not attended by the masses of the people; they do not figure in the concert system of this country, because they are not concerts conducted for financial purposes. No concerts attract the attention of the public at large unless they are given by artists of foreign renown. If you read the daily paper announcements you will always find a list of foreign singers or players, now and then interspersed by some local singer or player. There is no pianist today in the United States who would receive a large compensation from a piano manufacturer to travel for a season's concerts—that is to say, no American. If a great concert pianist appears, if the enterprise is to be successful financially, he must be a foreigner. The quartets are foreigners, all of them conducting their rehearsals in the German language.

"The opera is German and Italian and French. An effort has been made recently to introduce an English opera on a grand scale which may succeed, and everyone should extend his support to it, but the fact remains that the music teachers prefer to send their pupils to the foreign opera because they desire the singers to study the diction of English, French and Italian for reasons that I never could understand, as the pupil will seldom, if ever, secure engagements in those countries, and for that and other reasons American songs are not very often found on programs of the classical concerts. Here and there, through certain pressure or the influence of the publishers, once in a while an American song or two are heard, or through the favoritism of the singer, but out of a thousand songs in the United States, in concerts that are given before the public by managers for commercial or for financial reasons, and where admission is paid—out of a thousand songs sung at such concerts, it is possible that one or two may be those of an American composer.

"The American composer, therefore, does not figure as a conductor as the composer does in Europe; he does not figure as a composer and does not figure on the concert stage. The German influence is paramount in this country and it is an excellent influence. Our composers can have no better example to follow. The concerts are all given by foreigners with foreign compositions. The conductors are nearly all foreigners, and for these reasons it is impossible for us to have any American composers, conductors, singers or players existing on a self-sustaining basis—with a few exceptions, and those exceptions exist and maintain themselves entirely as music teachers. Every musician is a music teacher, even the clarinet player, the drum player in an orchestra who plays ragtime in a theatre. Even he is a teacher; he gives lessons at home. All the composers exist as teachers. The small salaried local conductor in the smaller cities, who has a little choral society or something of that kind, or a church society—he exists, not as such, but as a teacher.

"It is a fact which must not be overlooked that the Federation of Musicians in this country consists of orchestral players. There are no music teachers as such

among them. The music teachers do not wish to be called musicians; they wish to be called music teachers, the impression prevailing that the appellation 'music teacher' is more elevating than 'musician,' and yet the Federation of Musicians or the Musical Union is the element that we must draw from in order to give a symphony concert. We can't give a symphony concert with music teachers. If we had all the 100,000 music teachers assembled we could not extract out of them sufficient players to give one symphony concert. It is, therefore, the musician who gives the concert and not the music teacher. It seems to me that the music teacher does not even attend the concerts. The music teacher is in the habit of attending a concert where his pupil appears, but music teachers do not go to those concerts where admission must be paid. Of the 100,000 music teachers in the United States known as such, not five per cent. attend classical concerts or symphony concerts—not three per cent. If you visit the music teacher at his studio and ask him if he was at such a concert and if such and such a symphony or tone poem or symphonic poem was produced, he will tell you he was so tired out with teaching that he could not go; he did not care after a day's teaching to hear music. The music teachers never attend the opera unless it is some foreign vocal teachers or some native vocal teachers, who go for the purpose of illustrating to a pupil what is meant by the phrasing of a certain aria or in a certain style of singing, or for some other professional reason. The music teacher does not attend the festivals unless he happens to live in the city where the festival takes place, and is indirectly interested in projecting it.

"And now something else—the music teacher does not belong to the music teachers' associations. There are eight or ten States in which there are associations. In the other States there are no associations. The National Association itself has not members sufficient that can be depended upon to develop it—probably one hundred paying members. There ought to be ten thousand music teachers at this convention. I have never seen a convention which purely as a convention draws a thousand. I have seen some conventions that were thrown into festivals where one thousand or six hundred people would attend—those in the city and neighborhood where the festival took place. At usual conventions like this one a handful of people attend. It is impossible to interest the music teachers in their own association.

"Now, what is the remedy? The remedy can be found in searching into the methods of the musician. The musician was compelled to organize a union to save himself from falling into the hands of influences that would control the price. It was a matter of life and death to the musician. Hence, he could only maintain his price and more than eke out his living by organizing. He was forced to organize. His organization was forced upon him by the circumstances around him. The musician has never had any idea of organization—did not know anything about it. He was the last man to consider a project that was fraternal in its nature. Musicians do not fraternize. It was, therefore, a question of daily bread and of a future that compelled these musicians to organize to maintain their price. If the music teachers were to follow that plan and organize they would maintain their prices.

"The price of music teachers has been reduced through the pressure of competition to such a low basis that there is no possibility for advancement. Musicians cannot afford to spend any money because they do not make sufficient, hence that trip to New York or to Chicago or Boston to attend a teachers' meeting from a distance is impossible, because the music teacher who has sufficient money for such a purpose desires to retain it to spend the summer somewhere. If the music teachers would combine and organize on a basis like the musicians, they could maintain their prices and they could elevate the standard by following the plan of the musical union in forcing an examination. There are today a great many music teachers who could not stand the very examination which is demanded of the pupils of others. There are, comparatively, very few music teachers today, outside of those in the few large cities, who are capable of participating in a concert; who can play accompaniments *prima vista*; who can transpose at sight; who can write a harmony for a given melody; who can illustrate in singing the phrasing of a song of

Schumann. The whole country is overrun by a lot of music teachers who could not pass the ordinary elementary examination in music, and they, therefore, will not come to these music teachers' conventions because they are afraid of exposure. The better class of music teacher is, through the competition with such music teachers, kept in such a low stage of income that he cannot afford to come. He does not remain away from fear of exposure; he remains away because of his inability to make sufficient, because of that competition, and, therefore, these music teachers' association meetings are, in view of attendance, great failures.

"If a music teachers' association would devote its time in the future to the one purpose of organization, it could succeed and accomplish something on the American plan and help along the American system of music. What object is there in discussing counterpoint, voice, piano, technic, organ registration, composition, when there is no audience, when there is no constituency and when there is no basis of merit such as an examination produces? I mean, first, organize an association for the purpose of having a great combination of musicians or music teachers who have passed an examination before a constituted board and received their credentials, and then make that the standard of excellence in the United States, compelling a teacher to show that card or diploma. That would be the first step toward assisting Americans to become teachers, composers, concert givers, conductors and symphony writers. The doctor, the dentist, the architect, the lawyer—all these must pass through a regular examination before they are permitted to practice. By common consent an architect cannot practice unless he shows his diploma and practice of physicians and lawyers is controlled by the law. In music anyone who so desires can become a teacher or a professor or a doctor of music in the United States. You have pupils of your own; they can become competitors of yours and you know what they knew when they left you. You know that they were not prepared to enter a field that is pedagogic; they did not have the foundation. How is it possible for us to have American composers and American conductors until the music profession itself elevates the standard so that the public will have respect and confidence in the profession? Girls are giving piano lessons today at 50 cents a lesson, 25 cents a lesson—girls who cannot play the C major's scale properly. Men and women are giving lessons in singing today who have never studied solfeggio. Why? Because there is no institution that enforces, through its union and organization, the moral force necessary to stop such a lax system as the prevailing one is. Any profession which can be adopted without reference to any authority—simply through the desire of the individual to fix a title for himself—cannot expect any respect from the community and I am sorry to say there is not that consideration for the music teacher or the musician among other professions as prevails among them mutually. For the orchestra musician, at least, there is this protection: he insists that the member of the orchestra should be competent and he examines him and he protects him, and he is insured against outside influences of the character described.

"We are never going to amount to anything on our past basis. At the first Music Teachers' National Association meeting that I attended in 1883, in Providence, I counted eighteen people. How many are here? We ought to have here 10,000. We sadly need organization, and without organization this will probably be one of the last meetings of the Music Teachers' National Association.

"Conductors and composers cannot arise from a field that is not cultivated, and, therefore, our concerts must depend upon foreign conductors, foreign artists, foreign composers and foreign compositions. We are at least lucky in the fact that the greater portion of that foreign music is magnificent. Unless we propose to put an end to American musical ambition we must organize on a practical basis and secure the ideal through the real. The object can be attained by a concentrated effort of the whole body of American musicians. Otherwise our generation will not see one great American musician."

Louis Arthur Russell led a spirited discussion at the conclusion of the papers by Messrs. Mason and Blumenberg, Amy Fay, Lillie d'Angelo Bergh, H. S. Perkins, George Coleman Gow, W. H. Dana, H. S. Perkins and

Walter Spry were among those who took part in a clever colloquy.

In the evening, being somewhat gorged with musical linguistics, the members fancied some instrumental melody and repaired to Richard Henry Warren's orchestral concert in St. Nicholas Garden, where a special program, made up of American compositions, was given in their honor.

#### Thursday Meetings.

Thursday morning's session opened with the topic of the day, "The Place of Music in General Education—What Should It Accomplish?" From the point of view of the music teacher, N. Coe Stewart responded. He said with the teacher's help music can be made to lead to noble purposes, prepare the student for life's work and go with the pupil through life as an aid, comfort and constant companion. "Music in addition to being a profound science and beautiful art is really the universal language. A well trained voice is like a beautifully toned instrument. As long as one must be carried through life why not let it be a good one? School is the place, school days the time for fundamental voice training," said Mr. Stewart.

W. E. Watt, of Chicago, discoursed learnedly and interestingly on the same topic from the viewpoint of the school principal. Dr. Luther Halsey Gulick followed with a paper dealing with the question from the perspective of the average citizen.

L. B. McWhead, of Columbia University, read an able paper on the subject, "Should Music Count for College Entrance?" He said in part: "That question will largely have to be decided in the secondary school. Its curriculum is now somewhat crowded, but music could be made to replace some study that the student could do without in his preparation for college. It need not be made obligatory for all students, but an optional study for those who desire it.

"Then, too, there are two kinds of students to consider—the one who wishes to specialize in music and make it his life work, and the student who would only take it up for love of music and the pleasure its knowledge might afford. To both kinds I maintain it is an excellent mind developer or trainer. Music is a strong factor for general culture, as it brings the student into contact with the efforts of the great masters and by example is an ennobling element."

W. R. Spalding, of Harvard University, presented a paper on the same subject, which, on account of his enforced absence, was read by Henry G. Hanchett, of this city. Mr. Spalding maintained that although some of the world's greatest advances in science and in education have been made in opposition to those who lacked the constructive imagination to foresee the trend of the times, yet surely any question is fortunate if there exists a strong, natural feeling in its favor, and if any argument in regard to it may be *not* "Why should this measure be adopted?" but "Why shouldn't it be adopted?" He continued:

"It seems to me that, owing to the great growth and changes in artistic and educational ideals during the past twenty-five years, it stands fairly in the latter position and that the burden of proof rests with those who would oppose further natural, and hence logical, expansion. For in our leading colleges the study of music is anything but an experiment, and the query, "Shall, &c.," may be solved by the precedents that have succeeded in the other modern branches in the university curriculum. Parents desire their children to have a broad musical education, and we teachers must solve the problem of making the proper connection between school and college."

Albert Ross Parsons, in responding to the phase of the question relating to the effect on the work of the private teacher in having the college recognize music for entrance, negatively answered it by drawing the conclusion that it would better suit the careers of teachers and students to conduct their musical studies without ever coming into contact with the college. "Let the music school remain as and where it is, a thing and place apart from the general educational institutions," he said, "and in that way much better and satisfactory work will result. For what has the college ever done for music?" he continued. "In some cases it has been only a stumbling block to musical endeavor."

He then related the instance of how a certain local in-

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stitution of learning had "put out of business" by its arbitrary actions the greatest attempt by musicians to give their profession a standing.

Dr. William E. Watt, principal of the Graham School, Chicago, the same gentleman and scholar, by the way, who raised a miniature cyclone in the "Windy City" recently when he declared in an address that many whole plays by Shakespeare are not suitable for study by young children and their "unkissed" teachers, made an address from the standpoint of the principal. He said in part:

"Music and art come in for a grand share of learned treatment. They are discussed in high flown terms, which are not always understood by those using them most flippantly. The schools of this country are suffering from 'enriching the course.' A weak form of music teaching seems to be a branch of this 'enriched course.' It is enervated and needs tonic. We must discount the statements of the popular educator. Much of what he requires of teachers and children he does not himself know. But he can make every one miserable over it. When he comes along with his wonderful 'systems' of music sleep will be lost, appetites deranged, nervous systems wrecked, growth prevented, and the minds of all more or less addled by his 'comprehensive and exhaustive system.'

"It is unfortunate that the gladdening and soul beautifying subjects of song and picture have been so fiercely seized upon to make them causes of childish trepidation, tears and even despair."

Dr. Watt urged his hearers to take an interest in our simple home songs. He said that they should be memorized. Not merely studied, but learned by heart, words and music. A version of our national songs should be agreed on and the whole nation should learn the songs in the same way. He advocated knitting the hearts of our country with these strong, modest and most useful pieces of musical art.

Dinner at the seaside was a fitting close to the strenuous day and a rollicking quota of the members, led by Samuel A. Baldwin, E. M. Bowman and Carl G. Schmidt dashed

for the Subway and thence to Brighton Beach to make an onslaught on Mr. King's gastronomical commissary.

And this is what they ate:

Music—The echo on earth of the golden harps in heaven.	MENU.
Introduction—Tempo commodo.	Little Neck Clams.
Music—The soul's expression, the heart's solace, the mind's delight.	Allegro non troppo.
Allegro non troppo.	Chicken Okra Creole.
Olivies.	Radishes.
Music—And the earth is set to a bridal tune.	Gherkins.
When the sun-god marries his sweetheart June.....Hayne	Adagio doloroso.
Adagio doloroso.	Baked Bluefish, Shore Style.
Music—Love in search of a word.....	Potatoes Chasseur.
Allegro con gusto.	Lanier
Tenderloin of Beef, Larded.	Mushrooms
New Green Peas.	Music—A song that lends to winter snows
The glow of summer weather.....	Whittier
Scherzo giocoso.	Punch Romaine.
Music—A higher revelation than all wisdom and philosophy.	Beethoven
Marcia alla Turca.	Vermont Turkey, Cranberry Sauce.
Assorted Salad.	Music—If music be the food of love, play on.....Shakespeare
Larghetto—Dolce con espressione.	French Neapolitan Ice Cream.
French Neapolitan Ice Cream.	Petit Fours.
Music—Drilled Wind.	Cheese. Coffee. Crackers.
Finale—Allegro con spirito.	

#### Final Sessions.

Friday was the red letter day of the convention, to judge by the great increase in attendance and the amount of work performed by the officers of the association and participants in the round table program. The activity in the morning session at times seemed like a three ringed circus. The topic was, "The Essentials that Should Be Agreed Upon for Pupils of Average Musical Ability." It was divided into four sections. Vocal work was capitally treated by Frederick W. Root, of Chicago, his remarks evidently putting his colleagues upon their mettle.

He urged that every pupil must be considered as a case by himself, and that in some cases harm might be done by too great an insistence upon the proper method of breathing.

John Dennis Mehan's paper was very interesting and instructive, and aroused special attention when he said: "Vocalists study subjectively when they ought to study objectively. They never listen to their own voices—if they did heaven knows most of them would quit!"

Silas G. Pratt, in discussing the pianist's mental velocity, said that in a nutshell it was, "the fewer technicalities used the better."

George Coleman Gow, of Vassar College, made a plea for the ideals that the college professor should keep before him, which he averred were essentially different from those of the private teacher. "Performance," he said, "is the aim of the private teacher, while that of the college teacher is to set forth the treasures of music."

Mary Fidelia Burt's demonstration of sight singing by a class of twenty little colored girls from an asylum in Brooklyn was a feature of Section D. Opening their singing books to a page indicated by some one in the audience, the girls went from one hymn to another, quickly turning the pages while keeping time and intoning in a rhythmic chant, as follows: "Signature, one sharp, F sharp; key, G minor; signature five flats, B flat, E flat, A flat, D flat, G flat; key of D flat major"—and so on. They greatly surprised some of the delegates by this exhibition of musical knowledge, as a result of but ten months' study.

Evelyn Fletcher-Copp, of Boston, besought teachers not to "fall into the mistake which makes our American system of education turn out so many little nervous wrecks by pushing, unduly stimulating and exhibiting too young children in too difficult class work."

Carrie L. Dunning, of Buffalo, criticised the piano teachers who teach only through one sense, and that the wrong. "Music should appeal to the brain and heart through the ear, yet always it is 'Look,' not 'Listen.'"

Henry Holden Huss read a very clever and scholarly paper on advanced work in reference to musical thought and keyboard expression. Carl Figue, Calvin B. Cady, Kate S. Chittenden, Thomas Tapper, Eva B. Denning and W. D. Armstrong also added to the instructive features of the last session.

Newly elected officers for 1905-06 are: President, Waldo G. Pratt, Hartford, Conn.; vice president, Charles H. Farnsworth, adjunct professor of music, Columbia University, New York; secretary, C. M. Morrison, Oberlin, Ohio, and treasurer, Walter Spry, Chicago.

Program Committee—George Coleman Gow, Vassar College; Edward M. Dickinson, Oberlin, Ohio, and Arthur Foote, Boston.

Executive Committee—George H. Andrews, Oberlin, Ohio; James H. Rogers, Cleveland, Ohio; W. H. Dana, Warren, Ohio.

Auditing Committee—N. Coe Stewart, New York; J. W. Jendwine, Washington; G. W. Bryant, Durham, N. C.

Educational Board—A. L. Manchester, Spartansburg, N. C.; A. J. Gantvoort, Cincinnati, Ohio; F. A. Parker, Madison, Wis.; Rosseter G. Cole, Chicago; Calvin B. Cady, Boston.

Public School Commission—H. E. Owen, Madison, Wis.; F. A. Cotton, Indianapolis; Helen Place, New York; Anna M. Allen, Peoria, Ill.; Clarence R. Brown, Greensboro, S. C.

Committee on Home for Aged Musicians—Carl W. Grimm, Cincinnati, Ohio; Arthur L. Manchester, Spartansburg, S. C.; August Geiger, Gainesville, Ga.; Charles W. Thompson, Toledo, Ohio, and Clarence G. Hamilton, Wellesley Hills, Mass.

The delegates sent by various States were: New York, Carl Schmidt, N. Coe Stewart, Miss Chittenden, Louis Arthur Russell; Warren, Ohio, Miss White, W. H. Dana; Chicago, Frederick Root, Walter Spry; Madison, Wis., F. A. Parker, H. E. Owen; Philadelphia, Miss McLean, Miss Brock; Providence, R. I., Carrie L. Smith; Montgomery, Ala., Robert B. Eilenburg.

#### SIR EDWARD ELGAR AND THE M. T. N. A.

A belated letter from Sir Edward Elgar was received by President Bowman on Saturday—too late, of course, to be read to the convention—expressing his and Lady Elgar's appreciation of their welcome to America, the invitation extended to them to attend the sessions of the M. T. N. A., and to be the guests of honor at the seaside dinner at Brighton Beach on Thursday evening. Their keen regret at being unable to accept at least some of these courtesies is expressed. Sir Edward and Lady Elgar are guests of Prof. Samuel Sanford at New London, Conn. It was understood that Sir Edward was much affected by the extreme heat of last week.

During the last meeting the success of the convention as a pedagogical affair was talked over, and it was decided that next year the same order of things should be followed so that the educational feature would be hereafter paramount in the conducting of the national conventions. The idea of having concerts was not entirely condemned, but relegated to a secondary position.

The executive committee also recommended that a resolution of thanks be tendered to the Messrs. Bowman and Farnsworth and all others for their conscientious work and energy in arranging the program of the meetings.

A visit to the Crosby Brown collection of musical instruments in the Metropolitan Museum of Art, with an illustrated lecture by Fannie Morris, was the pleasing finishing touch of the afternoon which closed the convention.

Next year's convention will be held in Oberlin, Ohio, in connection with Oberlin College.

#### LETTER FROM MR. CORBIN.

NEW YORK, June 22, 1905

Mr. Marc A. Blumenberg,

The Musical Courier,

St. James Building, New York:

MY DEAR MR. BLUMENBERG:—I assure you I appreciate the paper you read yesterday before the Music Teachers' Association. Your facts are unanswerable, but as to whether the National Association is sufficiently representative to voice the opinion of organ, piano, voice and orchestral musicians toward the founding of a national body I have my doubts. I think a union of broader scope should be evolved from local unions, and as you seem interested in my ideas I enclose some notes drawn from our experience in amateur orchestra and choral society work at Pasadena, California.

Yours truly,

A. F. CORBIN.

PASADENA, CAL.

1. Overcome local jealousy, and persuade the organists to form an executive committee with the teachers as advisory boards in their respective branches.

2. The choice of conductors and professionals to be made by the financial manager from among names agreeable to the executive board.

3. Chorus or orchestra members to be introduced by a member of the advisory board as required by the director.

4. Local composers would then become interested and write to suit local conditions.

5. Financial success and united effort on the part of all will lead the business men of the city to erect a proper music hall that musical education and amusement may reach a larger audience. That the building may be especially useful it should contain rehearsal and recital halls as well as studios.

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## HAROLD VON MICKWITZ.

REALLY great interpreters of piano music are comparatively few, and the artists who possess the quality of imparting their knowledge to others successfully are quite rare. In view of these facts the Bush Temple Conservatory in Chicago is gratified to announce the engagement of Harold von Mickwitz, the famous Finnish pianist, who will advance the technical method of Theodore Leschetizky, which has been so ably and artistically exploited in this institution by Fannie Bloomfield Zeisler, who still continues a member of its faculty. Herr von Mickwitz was born in Pskor, Finland, and early manifesting a musical disposition was sent to St. Petersburg. He studied with Leschetizky, afterward going with this illustrious master to Vienna. Under this admirable tutelage he developed such artistic aptitude that he was sought after for piano solos and he made a number of Continental tours, commencing in 1883 and continuing until 1888. The critical authorities of Europe have commended his mastery of technic, strength and fullness of his tone and the originality of his conception as an interpreter. He has also earned enviable distinction as a teacher, and will certainly be a very desirable acquisition for the faculty of the Bush Temple Conservatory.

The following is a translation of an original letter received by Harold von Mickwitz from his teacher, with authority to use his name:

CARLSBAD, July 19, 1897.

MY DEAR V. MICKWITZ—Having learned of your purpose to go to the New World, I take pleasure in introducing and recommending you. I hereby certify that you have studied under me for a long time in St. Petersburg and Vienna. It is easy for me to testify that through these years you have in the best manner adopted my method of teaching as to touch, technic and manner of execution, and that your extraordinary talent has qualified you as an excellent pianist and teacher. It has given me much pleasure to learn that in Carlsruhe, Wiesbaden, and in your fatherland you have achieved much success. I feel confident that any conservatory of music in America may congratulate itself in having your services and that success will not fail you there. My best wishes accompany you to your new home.

With hearty greeting, I remain, devotedly yours,

THEODORE LESCHETIZKY.

## CONTINENTAL CRITICISMS.

After the melodious overture to "Richard III," by Volkmann, died away, a Mr. von Mickwitz, of Helsingfors, rendered the E minor concerto of Chopin. The young Finn played splendidly; he has a soft touch, and displays an astonishing fluency, and his rendering was full of intelligence. \* \* \* In the later performances also the artist appeared in the best light. Minuet of Moszkowski, etude (op. 25, No. 5), of Chopin, and especially the charming "Campanella" of Liszt, suited him best.—Leipzig Intelligenz Blatt, December 18, 1885.

Mr. von Mickwitz is an eminent pianist, who has the most perfect mastery of technic; strength and fullness of tone stand at his command, and his conception is not lacking in a certain originality.—Stuttgart Landeszeitung, January 23, 1885.

As at his first appearance in our city, so on this occasion, the artist threw his appreciative and artistic audience into admiration and delight, and his artistic success is as striking as only a quite remarkable ability can win for one. His technic is striking; he glides through the most exacting and delicate parts with the same ease as that with which he renders the simple passages, and one never looks for a peculiar difficulty because none such exist for him. This is accompanied by a great accomplishment—a much more important matter—a rendition that interprets the spirit of the composition. The artist in some way takes from us every opportunity to wonder at the technical peculiarities; since it all sparkles with life, is so well balanced in detail and united into a great harmonious picture, that only the impression of a perfect work of art remains. \* \* \* The audience attempted to show their pleasure to the artist by enthusiastic applause.—Stuttgart Neues Tageblatt, January 23, 1885.

Mr. von Mickwitz proved himself an excellent pianist, who seems to recognize no difficulty so far as technic is concerned. Strength and fullness of tone are at his command in great abundance, and the musical conception leaves nothing further to be wished. The E minor concerto of Chopin was played with technical perfection, and the artist did full justice to the individuality of the composer. The rendition of the gigue from Bach and Schott's "Etude Mignonne" was very excellent, and also the gigue with variations, by Raff, which gave an opportunity to exhibit his technical readiness, particularly in regard to touch.—Heidelberger Zeitung, February, 2, 1885.

Herr von Mickwitz is, despite his youth, already a master of his instrument. His rendering is thoroughly delicate and clear to all; after the strongest fortissimo he sounds the most melting pianissimo, and accentuates the tone poems with the intelligence of a mature artist.—Abo Tidning, Finland, September 28, 1885.

Herr von Mickwitz's concert on Saturday proved a real triumph to the young and richly gifted artist. His performance is, so to speak, thoroughly aristocratic, warm and expressive, and, if the composition requires, also extremely passionate. His extraordinary technic, for which there are no further difficulties, the richness of the finer points of execution, from the most delicate pianissimo, which he controls absolutely, gives his playing the artistic quietness without which enjoyment is not possible for an artistic audience. We would especially mention as the climax of Herr von Mickwitz's concert the masterly rendition of the F minor ballade No. 4 of Chopin. Very few pianists would be able to compete with Herr von Mickwitz's execution of this composition.—Helsingfors Tidning, Finland, October 5, 1885.

The piano came first on the program under the hands of Harold von Mickwitz, of Stuttgart, Franz Schubert's impromptu in B flat major, op. 142; a burrée of J. S. Bach, transcribed by Saint-Saëns, and a musical trifle by Schott, entitled "Etude Mignonne," constituted the first number. The young artist who performed it displayed a remarkable bravura of play, highly developed technic and a clearness of expression not always to be met with in virtuosi on the piano. Best of all was the confidence with which the artist masters his instrument in the tarantelle of Liszt, the brilliant rendering of which fascinated the audience and brought a veritable storm of applause at the close.—Pfälzische Presse, January 29, 1886.

Herr von Mickwitz, a student of Leschetizky, is already known to our people as a virtuoso of conspicuous technical and musical knowledge, who plays with fire and temperament, and whose spirited and original interpretation must be judged natural and unartificial even by those who cannot quite agree with him in it. \* \* \* A very commendable feature of Herr von Mickwitz's playing is the prominence of the melody, and we must again call attention to his strong attack and his great technical power.—Stuttgart Schwäbischer Merkur, January 26, 1886.

In the rendition of the piano part of the first named masterpiece, D minor trio by Mendelssohn, Herr von Mickwitz, who has been living here for a short time, proved himself a pianist of undoubtedly eminent gifts and artistic thoroughness. His playing won the most spirited applause on the part of the audience after every movement and after every number, and this, not only on account of his technical brilliancy, which was carried through with astonishing confidence in his attack, but also on account of his interpretation, which was full of character. The musical delicacy of feeling, the refined taste of the artist appealed particularly also in the solos from Bach, Saint-Saëns and Moszkowski, while he played a technical trump card in the "Campanella" of Paganini-Liszt.—Karlsruher Zeitung, December 11, 1886.

The middle number of the concert was Chopin's E minor concerto for piano and orchestra. Herr von Mickwitz exhibited the thoroughness of his technic, his musical conception and refined taste in the handling of the piano part. \* \* \* In his command of the several styles of rendering Herr von Mickwitz exhibited the readiness of a master. His passage work is perfectly even and light. So this closing record proved to be one of the most important and enjoyable of the season.—Badsche Landeszeitung, Karlsruhe, March 26, 1887.

The piano virtuoso Harold von Mickwitz, held in high esteem on account of his former appearance, gave yesterday a concert in Liederhalle. We have always appreciated in this artist his magnificently developed technic and energetic rhythm, combined with genuine artistic interpretation, passionate rendition and delicate feeling. The first selection was a Beethoven variation in C minor, and this great and varied tone poem was excellently rendered. Both Schumann numbers, "Why" and "Soaring," were magnificently interpreted, particularly the first, being fine and poetically executed. Pieces for left hand alone are a variety in the concert hall, and we have had only one occasion to admire a one-hand artist, without saying that at the grand piano we could scarcely miss the right hand, so powerful and delicate in rendition were both pieces for the left hand alone, menuet and capriccio by Rheinberger. Rubinstein's nocturne was played unusually well in the concert. In study, by Liszt, and "En Automne," by Moszkowski, the artist showed his marvelous technic, which also prevailed in the charming value by the latter. He played a menuet, one of his own compositions, which is of superior merit and indeed exemplary.—Stuttgart Tageblatt, November 1, 1888.

## Leonard Liebling Home.

LEONARD LIEBLING, of THE MUSICAL COURIER editorial staff, accompanied by Mrs. Liebling, arrived in New York on Monday on the Hamburg, after a ten weeks' stay abroad in London, Paris and Berlin.

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## Mrs. Virgil Writes.

MRS. ANTHA M. VIRGIL, of the Virgil Piano School, defendant in a long pending action brought by the Virgil Practice Clavier Company for infringement of the patent for practice keyboard instruments issued to Almon K. Virgil, in which an opinion was rendered on June 14 in favor of the complainant, as set forth in the June 14 issue of THE MUSICAL COURIER, is, we are informed by herself and her counsel, to appeal from the decision of the United States Circuit Court to the United States Circuit Court of Appeals. Mrs. Virgil says:

"I will fight the Virgil Practice Clavier Company to the last ditch. Two of the most important patents of the Clavier Company have already expired during the contest just decided, and furthermore my 'Tekniklavier' is manufactured under patents lately issued and controlled solely by myself, and covering inventions which are wide departures from the Claviers originally patented by the complainant company. I intend that the right to make a 'clicking' keyboard for practice purposes is open to anyone, for such keyboards are well known in many usages, as, for instance, in telegraph instruments. I will also avail myself of other carefully prepared lines of attack upon the Virgil Practice Clavier Company's patents, and maintain the right to make and sell my improved and separately patented Claviers as heretofore. By taking an appeal from the decision handed down I will be free to continue my Clavier business as heretofore."

"MRS. A. M. VIRGIL."

## Carl's Trip and Engagements.

WILLIAM C. CARL left New York Monday night of this week for his trip to Japan. En route the distinguished organist tarried at Saratoga Springs to inaugurate a new organ last evening (Tuesday). At midnight Mr. Carl boarded a fast train for Vancouver, where he will sail on Empress of China direct for Yokohama. Mr. Carl will spend six weeks in the Mikado's kingdom. He expects to return to the United States the second week in September. Before he comes back to New York Mr. Carl is to make a concert tour on the Pacific Coast, concluding with a series of recitals at the Portland (Ore.) Exposition.

Last week Mr. Carl filled several engagements in connection with the commencement at Allegany College. Wednesday afternoon, June 21, he gave a recital before the alumni, graduates and invited guests. His program included some of the favorite works from the repertory New Yorkers heard last season. At the conclusion of the concert, Mr. Carl was lionized. Wednesday night the organist was a guest at the dinner given by President Crawford. June 22, commencement day, Mr. Carl's organ numbers alternated with the essays and other features of the graduation program. The organ at Allegany College, one of the best instruments ever built at an educational institution, was inaugurated by Mr. Carl two years ago.

As stated in THE MUSICAL COURIER last week, the Guilmant Organ School will reopen October 10, about the time Mr. Carl is due in New York.

## Letters Here.

PARTIES to whom letters are addressed care of this office will please call for them or send an authorized messenger.

Victor Herbert.

The Loeb Conservatory of

Music,

Ovide Musin,

Mrs. Theodore Sutro,

Giuseppe Campanari,

Gustave Thalberg,

Mme. Ella Russell,

Ward Stephens,

Rita Newman,

Savage Opera Company,

Edward O'Mahony,

Heathie Gregory,

Kitty Berger,

Edwin Arthur Kraft,

Edward Mollenhauer,

Marion Weed.

## Max Vogrich Returns.

MAX VOGRICH, a musician well known in New York, arrived here last Monday on the Hamburg. Mr. Vogrich has been spending several years in Weimar. Where his opera, "Buddha," was produced not long ago. Mrs. Vogrich accompanied her husband to this country.

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## Musical Briefs.

A. J. Goodrich and Mrs. Goodrich will conduct a special normal session at their home studios, 80 St. Nicholas avenue, from the end of June to August 1. Piano, singing, interpretation, analysis, all theoretical branches, memorizing and the latest teaching methods will be illustrated.

The New York Liederkranz has engaged Leopold Winkler to play at the concert the club will give in Montreal July 2. The pianist is also booked to appear with the Troy Vocal Society at Lake Champlain later in the summer.

The name of Gustav Freeman, the cellist, was incorrectly spelled in THE MUSICAL COURIER of June 21. Mr. Freeman assisted at the piano recital given by Gladys Rudolph at Carnegie Hall. Miss Rudolph is a pupil of Mrs. William E. Beardsley.

A number of Western piano students have come East to study with Simon Buchhalter a part of the summer.

Mrs. Russell R. Dorr, the new president of the National Federation of Musical Clubs, is expected to return from the West early in July.

Alexander Lambert will go to the Catskills for a part of his vacation. The Lambert country home, on Lake Hopatcong, N. J., has been rented to a New York family.

A midsummer music festival will be given at the Allegany Grove Chautauqua, near Cumberland, Md., July 27, 28 and 29. There are to be six concerts, with Tali Esen Morgan as musical director. The soloists will be Gertrude Clark, soprano; Bessie Bonsall, contralto; Dan T. Beddoe, tenor; Dr. B. Merrill Hopkinson, basso; Mrs. W. L. Radcliffe, pianist, and Ingham Lord, organist.

Baritone Heinrich Meyn and Mrs. Meyn have returned from Europe, where they spent last season, notably in Italy, where Mr. Meyn gave recitals. They are now at their residence in the Catskills, at Tannersville, N. Y.

At Woodstock, Ulster County, 100 miles from New York city, is the Arts and Crafts School, where Signor Giuseppe Aldo Randegger teaches the piano. A summer music school there is held in delightful environment, with inexpensive rates for board and summer rates for lessons, under this brilliant concert pianist and teacher. His prices there are far less than in the city, and those contemplating summer music study will do well to get in communication with him.

Martha Miner-Richards, the soprano, has engaged to sing at Richfield Springs this summer, and for next season a concert tour is pending.

Edward Hayes' pupil, Millicent Brennan, has been engaged as leading soprano by Mr. Savage. She is eminently fitted for the stage, having a rich voice and dramatic temperament. Another pupil has also been accepted, after only one season of study with Mr. Hayes, for light parts. Mr. Hayes will teach during the months of July, August and September in Danbury, Conn. During the brief period he has been here he has forged to the front and attracts pupils from all over, and, what is better, holds them.

Dr. Carl E. Dufft sang in "Elijah" with the Binghamton Choral Society, of Binghamton, N. Y., Thursday evening, June 8, and Wednesday, June 14, he assumed the same role with the College Chorus, of Lincoln, Neb. On his return from the West he will go immediately to Chautauqua, N. Y., where he is at the head of the vocal department of the Chautauqua Institution during the months of July and August.

Few vocal teachers in New York are as busy at this season of the year as Dudley Buck, Jr. Mr. Buck's special summer course for teachers always attracts a large number of out-of-town teachers, and this year almost his entire time is taken up. Mr. Buck will not take his vacation until late in August.

Leopold Wolfsohn considers little old New York to be good enough as a summer resort for him. He will continue teaching in both his New York and Brooklyn studios during the morning hours. He is an ardent swimmer, so any pupils thirsting for piano knowledge after those hours will have to seek him among the wild waves at Manhattan or Brighton beaches, where he usually spends his summer afternoons.

The vocal pupils of Mrs. L. S. Newkirk, of Norwalk, Conn., gave a successful recital recently at Lockwood's Hall, Norwalk. Celia Schiller, pianist; Dr. Ion Jackson, tenor; Agnes Littlejohn, violin, Mrs. Newkirk herself and



POSTAL CARDS ISSUED DURING THE VISIT OF ALFONSO XIII TO PARIS.

Sarah Miller, accompanist, assisted in an attractive program.

Frederick E. Bristol will divide his summer between his yacht and visits to Martha's Vineyard and the coast of Maine. Mr. Bristol is also to superintend the building of his new home in Lawrence Park, Bronxville, N. Y. He will resume his teaching at the Hotel San Remo October 1.

### 'ROUND ABOUT THE TOWN.

**L.** CURTIS, the present incumbent of the organist's bench in the St. Bartholomew's P. E. Church, seems to be "making good" in that capacity, although the music committee of that church have been under the impression all along that it would take a long time for them to decide upon a man to properly fill the place of Richard Henry Warren. The soprano solo position is still open, different singers being engaged each Sunday. Perry Averill, baritone; F. D. Lawson, tenor, and Edith M. Quaile, contralto, are the regular soloists.

Magdalen Worden is studying orchestration with Max Spicker in preparation for writing operatic music. Some of Miss Worden's songs have been sung throughout the country this year, as several concert singers, including David Bispham, have taken a fancy to her fascinating style of ballads. When Miss Worden gives her informal musicales in her uptown residence-studio it is the gathering place of many of the most prominent local musicians.

The Kohrsens will hold a summer session in their piano school at 320 St. Nicholas avenue.

Eugenie Bernstein left New York two weeks ago for Spokane, Wash., where he will hold a summer term in piano instruction, to be followed by a recital trip on the Pacific Coast.

Anna Ziegler, the vocal teacher, sailed for Europe June 10. She is going direct to Berlin. Later she will travel on the Continent. Madame Ziegler includes among her professional pupils a number who are filling lucrative positions. One of the best known of her pupils is Harry

Braham, nephew of the late David Braham. Mr. Braham is a "coach" for H. W. Savage's light opera companies.

Grace Larom, the vocal teacher, who has studios in Carnegie Hall and in the Pough Mansion, Brooklyn, will sail for Europe on July 6. Several of her pupils will accompany her and study while abroad. She will also visit some of the prominent European teachers, and will return to New York in September. Miss Larom has been most successful during the past season, and is a good example of what a John Howard student can do when cleverly carrying out that master's principles.

Lulu Egleston, pianist, played Schubert's "Fantaisie Impromptu" and Poldini's "Doll's Dance" in a finished style on the occasion of the Mrs. Henry Smock Boice concert in her Brooklyn studio. She also played the accompaniments for Miss Boice in a sympathetic manner.

Gertrude Horner, the soprano soloist of a fashionable church in Pittsburgh, Pa., is now studying with S. C. Bennett at his Asbury Park summer school. Among other prominent singers who have also joined his class are Mr. Henry Hunt McKee, a singer from Washington, and Morris G. Beckwith, vocal instructor in the Women's College, of Frederick, Md.

A pupils' recital in Mrs. Henry Smock Boice's local studio was enjoyed by a fair sized audience last Thursday evening. The program of light ballads made up an evening of merry song, serving to show the pupils' voices to special advantage. Sadie Neu, Kathryn Noonan, Jessie Zemdt, Evelyn Chapman, Susan S. Boice and Carolyne At Lee, sopranos, sang their numbers prettily, as did also Miss Demarest, Ida Adams, contraltos, and Porter At Lee and W. Herbert Dole, baritones.

### Bangor Musical School Recital.

A NUMBER of interesting recitals were given this month at the Bangor Piano School, Frederic Mariner, director. Estelle Beaupre, a pupil of Mr. Mariner, played June 6. Marion Ireland, assisted by Frances Andrews, soprano, gave a recital June 8. A third recital, June 16, was by Sarah L. Kimball, assisted by Lillian B. Ames, soprano, and Abbie L. Cooper, accompanist.

# Chicago.

CHICAGO, June 25, 1905.

**C**HE Chicago Musical College has formally closed its thirty-ninth year with the usual commencement exercises and concert in the Auditorium with the accompanying full orchestra under the direction of the good musician, Hans Von Schiller.

Nine young men and women who had been granted medals in the various competitions appeared on the program as soloists. The evidence all went to show that the committee on awards had tagged the right pupils, or else the college had in its classes an embarrassing profusion of talent in a high state of training. There has never been a commencement of the institution participated in by young men and women who sang or played easier within their technical resources. Some of them gave the impression of having facility all undrawn upon, and this was particularly true of the pianists. Edward Collins in the Weber concertstück and Alexander MacFadyen in the Liszt Hungarian fantaisie gamboled joyfully over the keyboard. They made all the noise they wished without losing any opportunity of observing musicianlike decorum toward the scores. The third pianist, Moses Boguslavski, had ample means for the rendition of the Mendelssohn Serenade and Allegro giocoso, from the composer's op. 43.

The three vocalists were young ladies, all contraltos, but each a pupil of Mrs. Fox, Mrs. Ganz and Mr. DeVries. Grace Fish sang an aria from Max Bruch's "Odysseus," Miss Louise Harrison sang the "Adieu, Ye Forests" from Tschaikowsky's "Joan of Arc," and Miss Ellyn Swanson rendered the familiar contralto aria from Gluck's "Orpheus." The voices are all good. Miss Swanson's is at this time the most advanced in the possession of that vitality or intensity which every voice must ultimately acquire. Miss Harrison's voice has this vitality in the lowest tones and promises well for the future when the entire apparatus is mature. Miss Fish has a fine vocal endowment, and she will probably go abroad this season to continue her work under Mrs. Ganz.

The violinists, Mary Law and Ruth Clarkson, are Eng-

lish girls who came from London two years ago to continue their studies under Mr. Sauret. The former played the first movement from the ninth Spohr concerto, and Miss Clarkson played the first movement of the Beethoven concerto with the Vieuxtemps cadenza. The other violinist was Nicoline Zedeler, who played the first movement from the E flat concerto by Mozart. She has sailed for Berlin with Mr. Spiering and his family to continue her work with him. She plays Mozart in a simple, purely musical manner, and her treatment of the instrument is everywhere consistent with right violin playing. The Beethoven was no mistake for Miss Clarkson. She is very young, but her style spells with a B, and Bach and Brahms must some day find a lovely exponent in her. Miss Law's is a lighter, flowing style, but of such attractive kind as to make her a great favorite among the pupils around the college.

Mr. and Mrs. Rudolph Ganz and their two year old son, Anton Rooy Ganz, are leaving Chicago June 26, and three days later will sail from New York for Havre on the French liner Lorraine. After a brief visit in Paris they will go far up into the mountains of Switzerland and remain until September. Then they will go to Berlin, where the said two year old Anton Rooy Ganz will become the head of the household and protector to his mother while Father Ganz returns for his five months' concertizing and teaching, with headquarters in Chicago.

There has not been an artist in Chicago since Godowsky whose affairs have gone with a better momentum than those of Mr. Ganz. His popularity can be no longer measured with a yardstick. It is a contagion.

Mr. and Mrs. Allen H. Spencer, of the American Conservatory, are in New York for a four weeks' visit, to conclude with their return to Chicago July 20. Mr. Spencer's recital season closed with two programs. One, June 2, he played in Orchestra Hall for the Lehrer Gesang Verein,

and eleven days later played his fifteenth consecutive recital for the Academy of Our Lady at Longwood, Ill. Next season Mr. Spencer will be, as in the past, examiner for the advanced piano classes at the academy, and will supervise the advanced piano classes at Kemper Hall, Kenosha, Wis.

Arnold N. de Lewinski and ten of his pupils give a piano recital in Music Hall, June 17. They had the assistance of the soprano, Ila Burnap, and violinist, Calvin de Voll. Mr. Lewinski participated with Mr. de Voll in a production of the Grieg F major sonata for piano and violin. The pupils played well known compositions at solo and four hands, with the Beethoven sonata, op. 2, No. 1, at the head.

The conservatories and music schools of the city are all beginning their customary five weeks' summer terms directly following the close of the school year. In Kimball Hall the American Conservatory will have a number of afternoon recitals by different members of the faculty. The first will be by Herbert Butler and Earl Blair, though the program is not yet announced.

The Bush Temple Conservatory is having some recitals by pupils of Carolyn Louise Willard. Clara Len appeared in a program on June 17, and Mabel Crossman will play a recital early in July. Miss Willard continues her own growth as concert pianist, and she has a good outlook for the coming season. She has been playing a program that included, besides better known compositions, the not much heard Beethoven F major variations, the Bach prelude and fugue in F minor, and three of a group of twenty-four preludes by the talented but little known Chicago composer, Thorwald Otterstrom. The preludes are in the same cycle of keys as the Chopin preludes.

Miss Willard has received the following recognition for her recent recital at Erie, Pa.

An appreciative audience at Parish House last evening heard Carolyn Louise Willard render an artistic program of piano music. That Miss Willard's playing was up to a high standard was in no way evidenced more than by the spontaneous applause which greeted the rendition of every number. With such composers as Bach, Beethoven, Chopin, Strauss and others to interpret, the program was all that could be desired. With a sympathetic quality of

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expression, a delightfully soft tone coloring and a finished technic, Miss Willard's interpretation was eminently satisfying."—Evening World, Erie, Pa.

The Crosby Adams School in Handel Hall, which provides an entire year's work for prospective supervisors of music in the public schools, has just graduated its fourth annual class with a most becoming program, held Friday morning. Seven young women were given the school diploma and another the certificate of a teacher, and whoever inquires into the affairs of this school learns that its diploma means something. The work is under the direct supervision of Letha L. McClure, supplemented by all the incentives to good musicianship that Mr. and Mrs. Adams can furnish. The usual summer schools for public school music teachers will be held by the Western houses of the publishing companies. Ginn & Co. will begin their school July 3, Silver, Burdett & Co. begin July 11, and the American Book Company somewhat later than formerly, August 7. They bring annually a large representation from all parts of the country.

Coleridge-Taylor's "Wedding Feast" and his "Blind Girl of Castel Cuille" are soon to receive production in Chicago by Pedro T. Tinsley and other colored singers.

The week has brought a number of events that cannot be reviewed at length. Lillian Gunckel, head of the dramatic culture department at the Columbia School of Music, gave a reading of Stephen Phillips' tragedy, "Herod." The Leffingwell Violin School, on Wednesday, and the Chicago Piano College, on Thursday evening, held annual commencement exercises and concerts in Kimball Hall. Thursday afternoon two little pupils of the violinist Josephine Trott played a joint studio recital and showed that they were getting some high class violin teaching. Pupils of the pianist Carl Rohles, of the Gottschalk Lyric School, played a recital in Kimball Hall Monday evening. Saturday afternoon young pupils of Harriet Myrtle Hess gave a recital of piano teaching composition in Englewood First M. E. Church.

Ethel Kathryn Holladay, of San Francisco, who has been teaching violin for two seasons in the Crosby Adams School while studying under Emil Sauret, of the Chicago Musical College, will spend the summer at her home in California, and resume her twofold pursuit in Chicago in September.

At the conclusion of the five weeks' summer term in Chicago William A. Willett and his assistants, of the Columbia School of Music, will conduct a summer vocal school at Colorado Springs, Col.

Jeannette Durno Collins will teach during July and August at her home, 3752 Lake avenue. There are a number of out of town pianist teachers in her clientele who are glad to have opportunity to work with her between their own seasons.

Victor Garwood, of the American Conservatory, will spend his vacation in Colorado, beginning August 1.

Gertrude Murdough, of the same institution, is spending the summer with her family in their cottage at Hamlin Lake, Mich.

Ragna Linne will spend the month of August as the guest of her friend and pupil, Marie Hills, of Bozeman, Mont.

Emma Lumm, of the dramatic department of the American Conservatory, is summering at Mt. Clemens, Mich.

Mr. and Mrs. Louis McDonald, of the Columbia School of Music, will take a vacation in the woods of Michigan or Wisconsin.

Clara Cermak, of the American Conservatory, sailed June 20 for a summer in Europe, with Prague as the centre of her travels.

Herbert Butler and Louis Rischar, of the American Conservatory, will spend July in Chautauqua at Boulder, Col.

Mary Florence Stevens, of the vocal faculty of the Columbia School of Music, will spend July in Chautauqua at Boulder.

Winifred Wallace Lamb, of the Columbia School of Music, goes this week to spend the summer at Los Angeles, Cal.

Clare Osborne Reed, director of the Columbia School of Music, with her husband, Dr. C. H. Reed, of the Northwestern University Medical School, will spend August in the West Canadian woods, visiting her mother in Minneapolis en route.

Emil Sauret, head of the violin department of the Chicago Musical College, sailed Saturday with Mrs. Sauret on the French liner Lorraine for Havre. They will spend the summer in France and return for the beginning of the next school year at the college.

Mr. and Mrs. Howard Wells are in France and other European states for a summer's travel.

Charlotte Demuth Williams, of the Columbia School of Music, is spending the summer with her father, J. Arthur Demuth, of Oberlin Conservatory, Ohio.

Frederick Stock, of the Theodore Thomas Orchestra, and Frederick J. Wessels, manager of the orchestra and treasurer of the Chicago Orchestra Association, will sail July 6 on the North German Lloyd steamer Bremen for a few weeks' vacation, to be spent chiefly in Berlin. They will be accompanied by Mrs. Wessels. They may make brief visits to Switzerland, Paris, Brussels and Antwerp and reach New York on the return August 22.

#### Men Can Come In.

At the biennial convention of the National Federation of Musical Clubs, recently held in Denver, the members voted to amend the constitution so that musical clubs having male members might enter the Federation. Heretofore the clubs in the Federation were exclusively women's musical clubs. Mrs. Beers, representing the Southern Section of the Federation, reported enthusiastic and growing interest among the Southern clubs. The Eastern Section, too, was more hopeful for the future.

#### Leon Rains Honored by the King of Saxony.

SCAR SAENGER has received word that his pupil, Léon Rains, who has been for six years leading basso at the Royal Opera, Dresden, has recently received the signed degree from his Majesty the King of Saxony, with the title "Königlicher Kammersänger." He is the only basso of the Dresden stage who has ever received this title from a Saxon king. Scaria was similarly honored in Vienna.

Rains has been doing considerable concert singing in addition to his operatic work during the past few months, and has been achieving remarkable success. At the yearly concert given by the Vincenzus Verein Schuch conducted and Wittich, Burrian and Rains sang. The following criticisms, translated from the Dresden papers received, speak of Rains:

Léon Rains sang mostly French songs and in a finished and noble style. There are very few bassos who can risk singing in the concert hall such delicate, lyric music.—Dresden Neueste Nachrichten.

Léon Rains, the bright particular star of our Royal Opera, who ought to achieve triumphs on the concert platform, opened the concert. One could hardly believe that our grim Hagen could be so lyric. The artist showed himself to be a magnificent bel canto singer, based upon unusual art in breath control. He had tremendous success with Flegier's song, "Le Cor," which grew greater as he continued with songs by Lalo and Grieg. He had to give several encores.—Dresdener Journal.

The applause during the evening increased still more with the singing of the Royal Opera singer, Herr Léon Rains. A great impression was made by the first of his songs, "Le Cor," and two other French songs, "L'Esclave" and "Souvenir," by Lalo, and the simple, beautiful Grieg song, "Mach dir du zarter Frühlingskind." The artistic nobility of the interpretation, re-enforced by the beauty of the voice, enthused the audience to such an extent that Mr. Rains was honored by six recalls and had to give two encores.—Dresdener Nachrichten.

The prominent singers of the Royal Opera gave their best efforts. Léon Rains surprised the audience with a firm, low D at the end of "Le Cor," and also sang a number of French songs. The artist received great applause and many encores were demanded.—Dresdener Anzeiger.

#### Puccini in Argentina.

THE New York Herald, Sunday last, published the following important cablegram:

[BY MEXICAN CABLE TO THE HERALD.]

Buenos Ayres, Argentina, via Galveston, Tex., Saturday.—The Italian composer Signor Puccini, accompanied by his wife, arrived yesterday on board the steamer Savoia. He was received by representatives of the principal Italian societies and took lodgings in apartments reserved in the premises of the Prensa for foreigners of distinction.

Edward Morris Bowman and his family will spend the remainder of the summer at the Bowman country home on Squirrel Island, Maine.

The Museo della Scala is the name given by a Milan, Italy, enterprise for the establishment of a music exposition. Subscription blanks have been mailed to musical institutions.

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## DETROIT.

DETROIT, Mich., June 24, 1905.

**A**GNES ANDENS and Mrs. Spitzley furnished the music for the graduating exercises of Alma College at Alma, Mich.



A piano recital by the pupils of Julius V. Seyler was given at the Y. W. C. A. Gertrude Richardson, Charlotte Marymont, Mayme Hellem, Clara von Nostiz and May Padley Wells furnished the program.



William Lavin spent a week singing out in the State, Monday evening in Lansing, Mich.; Tuesday at Saginaw, where he appeared for the second time this season with the Schumann Club. He finished the week at Pontiac and Grand Ledge.



The first of the series of recitals by the pupils of Elim Singer was held in Mr. Singer's spacious studio in the Gladwin Building. A pleasing feature of this musicale was two solos by Mr. Singer, which he sang in his usual charming manner.

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An entertainment at the Church of Our Father, under the auspices of the Home of the Friendless, brought out a large and fashionable audience. The program was one of exceptional interest, those presenting it being among the leading musicians of the city. Grace Gray, May Sweeney and Fred Ellis, vocalists; Agnes Andrus, pianist; Sig Motti, cellist; Nellie Jacobsen, harpist; William Yunck, violinist, and Mrs. Helen Chaffee Workman, readings.

The public graduation exercises of the Michigan Conservatory of Music, of Detroit, which were held in the Detroit Opera House, marked the close of a long series of concerts and graduation recitals given by the institution this year. The Michigan Conservatory of Music, which is well known in Europe, as well as in this country, as one of our foremost institutions of musical learning, closed its most successful and prosperous year with a registration of over 600 pupils. The graduation exercises in the Detroit Opera House were witnessed by a fashionable audience of 2,000 persons, while hundreds vainly tried to gain admittance.

Some extracts from the Detroit papers give an idea of the artistic success of the occasion:

Rev. Lee S. McColister, pastor of the Church of Our Father, made an impressive prayer and Judge Phelan made the address of the evening. He spoke of music in general and paid a high tribute to the faculty of the conservatory, thanking them in the name of the citizens of Detroit for what they have done for the city.

At the conclusion of the judge's remarks a program of eight numbers was offered by the graduates, Jessie E. Letts, Zelma Simon, Irene B. Whitaker, Lillian Gove and Alfred Calzin, from the piano department; Ruey C. Smith, from the elocution department; Alberta M. Rhubottom, from the violin department, and Boyd Marshall, from the vocal department. Their selections in general were given with authority and understanding, and all of the graduates showed

technical ability of a high order. Lillian Lachmann played the accompaniment for Miss Rhubottom's solo and performed a similar kindly service for Mr. Marshall.—The Detroit Free Press.

Michigan Conservatory of Music held its graduating exercises last evening at the Detroit Opera House, and nine young students received diplomas.

A fashionable audience completely filled the house, scores being unable to secure seats. After prayer by the Rev. Lee S. McColister, Judge James Phelan delivered the principal address.

Piano numbers were given by Jessie E. Letts, Zelma Simon, Irene W. Whitaker, Lillian Gove and Alfred Calzin, Alberta M. Rhubottom, violinist; Boyd Marshall, baritone, and Ruey C. Smith, who gave an effective reading of the chariot race from "Ben Hur," also appeared on the program.

Rachael Hargreaves, a talented organ pupil, was the ninth graduate.

The diplomas were conferred at the close of the program by Alberto Joshi, president of the conservatory.—The Detroit Tribune.

The graduates followed with a short program, those taking part including Irene B. Whitaker, Jessie E. Letts, Zelma Simon, Lillian Gove and Alfred Calzin, pianists; Alberta Rhubottom, violinist; Boyd Marshall, vocal; Ruey C. Smith, elocution. Miss Whitaker is the youngest graduate of the conservatory and her number, the brilliant Moszkowski scherzo-valse, was played charmingly. Miss Simon received so many bouquets that Judge Phelan and Secretary Abel were compelled to rush to the rescue and help the young lady carry her floral tributes off the stage.

In addition to those mentioned, Rachael Hargreaves received a diploma for organ, counterpoint and fugue, and Christine Battelle that of the degree of Bachelor of Arts, the latter the first honor of its kind to be bestowed in Detroit.—The Detroit Evening News.

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## NEW YORK NOTES.

Corinne Rider-Kelsey won warm praise when she sang as soloist at the Guido Chorus concert May 2.

Corinne Rider-Kelsey, soprano, of New York city, was the soloist. Her work was admirable. Her voice is rich and pure and her production splendid.—The Buffalo Evening Times, May 12.

Mrs. Rider-Kelsey has a charming voice. It is of the flute type, pure, fresh and clear. She enunciates distinctly, and in her phrasing and interpretation shows the art of the musician. "Der Gaertner," by Kahn, a very unbacked song, was sung in especially charming style, and the little bits of coloratura work in the Parker and Arne songs showed her achievements and possibilities in that line.—The Buffalo Express, May 12.

Baritone George H. Downing sang in Cleveland, Ohio, a short time ago, when the Cleveland Leader said:

Geo. H. Downing, an eminent baritone of New York, proved one of the finest soloists that has ever appeared with the club. He sang Handel's "Honor and Arms," and for his second number gave two German songs, winning hearty applause.

Wesley Weyman, the pianist, gave a recital at Town Hall, Ayer, Mass., June 20, playing works by modern com-

posers, closing with the Wagner-Liszt "Tannhäuser" overture.

Very much interest in the convention at Rochester, N. Y., of the New York State Music Teachers' Association was expressed in the meeting held June 12 at the residence-studio of J. Warren Andrews, in Weehawken, N. J. Chairman of the Program Committee Carl G. Schmidt played S. Archer Gibson's transcription of the "Liebestod" on the fine pipe organ. Edwin H. Lockhart sang songs by Nevin and Flegier, and Conrad Wirtz played a Chopin polonaise. These also each gave brief talks on the association, its purpose and objects. Others who talked were Edward Berge and Mr. Riesberg.

Grace Upington's piano pupils united in a recital in the chapel of the New York Presbyterian Church recently, assisted by Helen Scholder, cellist, a pupil of Karl Grienauer.

Leah Hamburger, a pupil of Ralph Dayton Haustrath, gave a piano recital at College Hall June 16. She is a girl of talent, and has been industrious, so that her playing

gives pleasure. Mr. Haustrath's pupils are coming to the front.

## Harriet Foster at Bach Festival.

HARRIET FOSTER, the mezzo soprano, won much praise during the Bach Festival at Bethlehem, Pa. The public, fellow artists and the newspapers all said nice things to and of her. We reprint:

Harriet Foster sang the contralto solo, "Thou Whose Praises Never End," most beautifully. Her voice is a true mezzo-soprano, the range demanded by Bach's contralto solos and chorus work. Mrs. Foster also knew her music perfectly.—Bethlehem Times.

Mrs. Foster was new to Bethlehem audiences, but made a most favorable impression with her singing of the aria, "My Spirit Him Desires," and she will be heard with pleasure again.—Philadelphia Ledger.

Never before have Dr. Wolfe's soloists appeared to such good advantage. The manner in which the Bach selections were given delighted the great audience. One new singer made her appearance today—Mrs. Harriet Foster—who was heard in the contralto parts and made a most agreeable impression.—The New York Herald.

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